

BAY GUARDIAN

Women's directory

HEALTH, SHELTER, SKILLS, COMMUNICATION.
PAGE 11



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[MORE] on Alioto & the mafia

THE NEW YORK TIMES INVESTIGATES. PAGE 15

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the politics of rape... more

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WILLIS DUNN

Amnesty for Nixon?

Three hours after President Nixon delivered his farewell speech to the nation, a Guardian telephone solicitor named Jim dropped the Guardian's evening mail into the mailbox at 9th and Howard Sts. in the deserted south of Market area of San Francisco.

He pulled out a marijuana cigarette and lit it.

From the shadows came two scruffy-looking men, both dressed like street people, one in a blue workshirt. Jim at first thought they were muggers and he became apprehensive. But they were plainclothes police officers (working on a murder in the neighborhood, they told Jim) and they put Jim under arrest for smoking marijuana.

The officers, enroute to the police station, were quite aware of Nixon's farewell speech and started talking with Jim about it. The colloquy went like this: POLICE: Should Nixon go to jail?

JIM: If he's guilty.

POLICE: Well, you're definitely guilty. Shouldn't you go to jail?

JIM: No. I wasn't hurting anybody. I was minding my own business. I really don't think it's worth the trouble of sending me to jail.

POLICE: You've got a point there.

Earlier, the questioning took another interesting line, as the officers were deciding whether to arrest Jim.

"Are you on food stamps?" they asked. Jim said yes. "That's one against him," said the officer. What about welfare? No. "That's one for him," said the officer.

"Who do you live with?" Jim said with another couple. "Are they married?" No, Jim replied.

"There is another one against him."

"Do you have any tracks" (meaning needle marks from drugs on the arms)? Jim replied he had one, on his inside elbow, because he's given blood. "Oh, you've got an excuse."

The officers checked Jim's identification. One officer looked at the other and said, "He's not a

veteran. That's another one against him."

Where did Jim work? "The Bay Guardian," Jim replied. "That's that Communist newspaper, isn't it?" The officer didn't say, but his tone was that this also counted against Jim.

So: count 'em up. Jim was arrested for smoking marijuana. He was on food stamps, he wasn't a veteran of the Vietnam war (the only one he could have been in at 24), he worked for the Guardian, he lived with an unmarried couple. That's five against him right there.

He wasn't on welfare. That was one for him.

He had plasma tracks on his arm. That was a draw.

About four hours after Nixon finished his resignation speech, without apology, without confession, without compassion for anybody but himself, Citizen Jim's scorecard, as computed by his arresting officers, stood at five against, one for, one draw.

And so Jim spent the night in jail, squeezed in a cell block with 20 or so people (one, a young black man who told Jim he'd been picked up for littering in Union Square), with no toilet paper and no towels ("I don't run towels and I don't run toilet paper," a guard told the group when they asked for towels and toilet paper.) Jim didn't get out on bail, arranged through the OR project, until 3:30 the next afternoon.

Substitute the name of someone you know in place of Citizen Jim, someone you know who's been arrested on marijuana, for draft resistance, for fleeing the country during Vietnam, for resisting arrest at a political rally, for a conspiracy to commit a crime or for any of the follies that passed for high crimes and misdemeanors the past six years beneath the law 'n order heavies of Nixon, Mitchell, Haldeman, Ehrlichman and the rest. Or, to make the same point another way, substitute for Citizen Jim a little guy or a small business that has been put to the wall by a hell-for-collection IRS agent.

Why amnesty and compassion for Nixon if there's

none for Citizen Jim or for the exiled, the people on welfare and food stamps, the minorities?

"No individual holding... a position of major importance in the administration should be given immunity from prosecution," said Nixon on April 17 of last year. This was Nixon on Dean, then his chief accuser, but it applies equally well to the ex-president.

Nixon decided not to confess or apologize in his resignation speech. He made no deals before he resigned that can protect him. He is now a private citizen, and Special Prosecutor Jaworski, who decided Nixon couldn't be indicted as president even though the federal grand jury wanted to, can now proceed against Nixon without that legal obstacle.

We urge Jaworski and the federal grand jury to indict Nixon and bring him before the law that he and his men have flouted for so long. There is no precedent we can find that allows a man to escape prosecution just because he was the president of the United States.

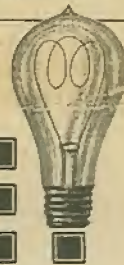
That was what Watergate was all about: whether we were a kingdom or a constitutional democracy. If Citizen Jim must go to jail for smoking a marijuana cigarette, if Nixon isn't subject to the law as president or as private citizen for putting the country on sale for six years, then the lesson of Watergate is badly breached just as it is learned: No man is above the law.

Postscript: Amnesty may be debatable among reasonable men, but what isn't debatable in our opinion is the absolute necessity for total investigation and revelation of the entire Watergate/Nixon mess. What about the rest of the tapes? Is there any more Nixon/Rebozo money squirreled away? Who did erase the tapes? What was the motive for breaking into Watergate? What else went on?

The circumstances of Nixon's abrupt resignation, with no admission of guilt, provides the scenario for a future wave of revisionist history and endless paranoia, fueled by Nixon or others. Watergate must be investigated and disclosed down to the last detail. ■

By Bruce B. Brugmann

IT'S ABOUT TIME!



This week, the Examiner finally did a series on the PG&E/Raker Act scandal. We've been doing this story since 1969. We've prompted a grand jury investigation, a grand jury report that the City ought to obey the law and buy PG&E and two major lawsuits to force the City to buy PG&E. Below, a sample of stories we do regularly to stay ahead of the dailies.

PG&E—THE COMPANY YOU LOVE TO HATE: SF's \$40 million a year Tammany Hall scandal, the one no other media in the city dares to touch. How SF has for 50 years allowed PG&E to steal the city's own public power in violation of the City Charter, federal law, the U.S. Supreme Court (3/27/69, continued as a Guardian campaign).

AN INVESTIGATIVE REPORTING SUPPLEMENT: How banks/ S&Ls profiteer on property taxes. The evidence on redlining in SF neighborhoods (with maps). The \$1 billion sewer scheme to save the bay by polluting the ocean. How clean are SF's restaurants. The edict from Shorestein's bond screening committee—boost airport, port, and business bonds but to hell with parks, open space, social services (11/1/72).

BEATING HIGH FOOD PRICES: Growing your own food in an urban garden (4/25/73). What's behind high prices and what are the alternatives, like whole wheat bread marked down from 70¢ to 35¢ at Your Black Muslim Bakery in Oakland (2/28/73). Reconnoitering the Farmer's Market for produce bargains (10/18/72). Price survey of organic foods (7/16/73).

SAN FRANCISCO ISN'T BROKE BUT... It is millions poorer because it puts most of its \$250 million investment portfolio into three big banks at low interest and allows big, idle surpluses to build. City treasurer resigned after this story, city investigation confirmed our findings, new investment policies bring the city about \$1 million more each year in interest. What other newspaper can claim it makes \$1 million each year for its City Hall? (6/7/71).

ON THE WATERFRONT: A guide to the SF Bayfront—with everything from old merry-go-round horses and railroad spikes, to fine persian rugs and antique wood cabinets, restaurants with 50¢ hamburgers and 50¢ hot pastrami sandwiches, where to rent a boat and buy bait, good fishing spots (8/2/73).

FREELADING THROUGH THE WINE COUNTRY: Touring and tasting at 60 nearby wineries, map and guide to wineries, how to make your own (8/16/73).

BREAKING THE FOOD CODES IN THE SUPERMARKET: Laney Lippincott breaks the food codes of bread, milk, cigarettes, most supermarket staples, and publishes them in a two page decoding spread. First story of its kind anywhere. LA Times carries the story on its syndicate. Other papers do similar open-dating stories. Safeway and other stores move toward more open-dating. New York Magazine uses the Guardian story as a model for its first consumer pullout section, which is so successful it begins fullscale consumer coverage (8/31/70).



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print the news and raise hell."
(Wilbur F. Storey: Statement of the
aims of the Chicago Times, 1861)

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LETTERS

Starr performance

As tantalizing as the sound of
"one hand clapping" is to most
of the Bay Area Press, it is a
pleasure to hear the good solid
clash of two hands clapping, as
in your coverage (even handed)
of the Starr vis-a-vis SF Public
Library controversy.

One note however. Writer
Wolfe would do well to check his
literary references before going
to press. J. Alfred Prufrock never
set foot in the "Waste Land" as
Wolfe claimed in his little aside
on page six of Vol. 8, No. 19.
Instead he confined himself to a
poem memorably entitled "The
Love Song of J. Alfred Prufrock."

In fact, the reference to the
"Waste Land" (and that "Unreal
City") might well have been more
a propos to Mr. Wolfe's article
about the SF Public Library
System where "withered stumps
of time" too often pass as a col-
lection!

But, of course, what better
argument is there for a good
library than the fact that there
is nowhere for Bay Guardian
journalists go to check their
literary references.
Samuel D. Mayhew
Oakland

Many hosannas

Many hosannas to you for the
first real public expose by Bur-
ton H. Wolfe about the immi-
nent collapse of San Francisco
Public Library. I am a librarian
(private firm) myself and after
two years of close observation
of SFPL and talking with many
of the librarians I know, I am
not only embarrassed that a city
of our reputed caliber has such
a disgraceful library, but also
angered each and every time I
attempt to use the damn thing,
whether for personal or busi-
ness use.

Ned Tuck, SF

Wolfe unchecked

Cheers to The Guardian and
Burton Wolfe for turning their
lights on the Public Library,
San Francisco's ironic monument
to non-communication. However,
in his second article (July 20)
Wolfe accepted a lot of poop-
doodle from Alioto's boy: inept
library director Kevin Starr.

While a librarian at SFPL, I
fought and won a grievance suit
against Starr's administration,
which involved my rights to
freedom of expression. Under
Starr, uninhibited freedom of
opinion and language is granted
only to those who have graduated
from the locker-rooms of Harvard.
At any rate, the question of
Starr's florid "style" simply de-
pends on one's taste in men. But
performance, delivering the
goods, is something else. Starr
is even more impotent than his
predecessor in obtaining satis-
factory funding and staff for the
library. Under his directorship,
SFPL lost \$60,000 and 22 staff
positions.

Above all, reporter Wolfe
should have at least double-
checked Starr's inflated claims
of achievement. Of the 10 stellar
"accomplishments" cited, four

have been in the "maybe" works
ever since the previous adminis-
tration, and still are. (New build-
ing, better check-out system,
non-polluted work area, fully-
staffed service to jails.) Further-
more, there does not exist, nor
is the adult coordinator even put-
ting together "a collection of
works by and about homophiles."
(Another twist of Starr's imagi-
nation, like being pussy-whipped
at a poetry reading by bull dykes?)
And Starr did not "organize" a
Filipino Cultural Week. Filipino
librarian Dalisay Bocobo-Balunsat
did. Even the Exam-Chron got
the credits right there.

I do rejoice that Starr told
Alioto to appoint Ernest Gaines
to the library Commission. (Why
this renders Gaines the only
"non-political member" is un-
clear.) One black man and six
whites still spells tokenism.
There are no young people on
the commission, no poor people,
no blue collar workers, no com-
munity activists. Finally, I hope
Starr's "Bookbridge" program to
shut-ins is someday realized,
since zero funds have been
allotocated to provide staff or
materials. The service is not,
and never has been, operative. At
this rate of accomplishment, it
seems sensible just to get a
volunteer director-figurehead,
and use Starr's fat salary to help
build real "Bookbridge" service
in this town.

San Francisco does suffer
great information deprivation.
That's one reason politicians and
corporate profiteers can keep
ripping off the city. We need
"Information Centers" to help
people survive, not Starr's grand-
iose "dream" library duplicating
the British Museum, Library of
Congress and UC archives. Why
spend diminishing funds on rear-
view mirrors of print for a
scholarly elite?
Celeste West, SF

Cough

I must say I have mixed feelings
about the full page ad for Camels
in your current issue. On one
hand, it's nice to see that you're
attracting some big "establish-
ment" advertisers who are in-
terested in buying a whole page.
On the other hand, does it have
to be a racist and sexist message
extolling a health hazard?

I like to see the Guardian
making it, but is this the begin-
ning of the end?
Neil Morse, SF

Media guzanos

Congratulations on a very accu-
rate article regarding "Latinos &
The Media."

It is definitely true that in the
Bay Area, at least, the television
stations' policy is: "Hire Spanish-
surnamed reporters who are
Anglicized."

Jim Vargas and Don Sanchez
of Channel 7 are perfect exam-
ples. At least Terry Lowry can
speak Spanish! One important
issue that wasn't covered is that
these stations tend to hire Span-
ish-speaking reporters from
outside the Bay Area with no
ties to the large Spanish-speak-
ing community. I feel it's a

deliberate effort on the media's
part to isolate these so-called
"Spanish-speaking reporters"
from the community and its
problems.

I, too, left the "La Raza
Media Association" because of
the pettiness and the little
cliques that were arising. Un-
fortunately only the "Guzanos"
(sell-outs) have remained.

Gloria A. Carrillo
Columbia University, NY

Bring us together

I certainly am not of the opinion
that all of the Union City citi-
zens of Mexican background are
opposed to development or
change or that they do not have
every right that every other citi-
zen has. I must apologize for any
derogatory implication of my
statements. Had I the opportu-
nity to edit the paragraph it would
have explained what was really
meant.

Certainly in real estate devel-
opment and real estate improve-
ment the developer whether he be
private or public, has the problem
of the "holdout" who has the
perfect right to occupy his prop-
erty and which often times is run
down or junky or becomes so
during the holding period. Com-
munities, like people, have to
grow and certainly the "holdout"
will be outlived by the community
so development will ultimately
take his place.

Sometimes the use of the right
of eminent domain by a public
developer is resorted to for the
best interest of the community
at large. The exercise of this right
requires that the owner of the
property taken be fully compen-
sated at Market Value by the
taker. Further, in the case of a
Redevelopment project, those
people being displaced by the A-
gency must be relocated by the
Agency. This usually results in
the relocated people being much
better situated than in their orig-
inal location.

I wish that I could in some
way change the thrust of the ar-
ticle from the spirit of antagonism
to the spirit of unity. Certainly
the citizens of Decoto and of Al-
varado of Mexican descent have
lived in the area for many gener-
ations. They have maintained
much of their culture and a way
of life that depended on an agri-
cultural economy. Now we in the
entire SF Bay Plain including Al-
varado and Decoto are being absor-
bed by a Metropolitan economy.
None of us can stop this chang-
ing condition because we all con-
tribute to it by expanding our
families and also, because we have
for many years had a tremendous
emigration from other states as
well as immigration from Mexico
and other countries.

Abe R. Doty
Oakl.

Latino bummer?

Aside from the interesting piece
by Augustin Gurza on Union
City's Chicanos, your Latino
section was little more than
another entertainment guide
to the Spanish-speaking com-
munity, and a bad one at that.

The other Latino story in your
Guide, "Latinos and the Media-
Brownout," came close to deal-
ing with one real concern of
our people: jobs. But again, as
the established media has man-
aged to do for years, the needs
of the bulk of the Latino people
were glazed over.

You point out in your intro-
duction that our community's
unemployment rate is twice
that of the City-at-large and
that BART's effect on the Mis-
sion District is sure to be dis-
asterous. But you stop there. No
figures. No factual information
other than restaurant and night
club listings. Even your art was
rather revealing, replete with
stereotypes of Latinos perform-
ing for whites or sitting down
staring at the ground or pre-
paring food.

Raul Ramirez, SF

Ed. replies: Reader Ramirez over-
looks the photograph of Terry
Lowry on TV. He is also referred
to BART: Forcing the Mission
Underground, in the Bay Guard-
ian, Nov. 15, 1973.

Out of context

The quotes attributed to me
regarding the Jews were taken
completely out of context. And
I submit that your article and
those quotes have done more
harm than good. I am not a
racist . . . nor a hate monger as
I have now been called.

In his article, the reporter
inferred I considered the cover-
age of the Arab-Israeli war and
resulting stories on Jews as
"trivial," compared to stories on
Chicanos I might do. Every story
of whatever ethnicity, merits
consideration, though not always
coverage. In this case I was
frustrated at what I thought was
an imbalance and overcoverage
of certain Jewish groups compar-
ed to the coverage on Arab re-
action to the outbreak of war.

The unfortunate reference to
my comment "by the time I
finished I didn't give a damn
about the Jews" was a result of
that frustration. And "Jews
coming out of my ears" was
originally expressed as an indica-
tion of the number of times I
did the same assignment . . .
not of any feeling of prejudice
toward Jews. Perhaps it would
have been better to say I had
news conferences coming out
of my ears . . . or politicians
coming out of my ears. The
quote was accurate . . . the
spirit and context were mis-
construed.

Isabel Duron
KTVU

Apologies

Last issue's article on sailing in-
cluding the picturesque page one
description and the center spread
"Sail Away" piece, was authored
by John Sabella, who also wrote
"Hitching through the Greek
Isles"; and whose by-line was in-
advertently omitted. Our thanks
to Sabella for not throwing his
typewriter through our window.

East Bay

Who's behind Blackhawk?

Despite widespread opposition, the Contra Costa County Board of Supervisors voted on August 13th to approve in principle the 4,500 unit "Blackhawk" residential development in the Mt. Diablo foothills.

The vote was unanimous, despite the rather curious background of the individuals behind Blackhawk Development Co., sponsor of the project.

For example: Ken Behring, current head of Blackhawk, formerly owned his own multi-million dollar development firm in the southeast (Behring once told a New York Times reporter that he aspired to be "the General Motors of Housing"). His main claim to fame was the construction of the "City of Tamarac," a planned residential community near Ft. Lauderdale, Fla. That project inspired three lawsuits by irate homeowners charging non-performance of promise maintenance services and misrepresentation on deeds granted to them by Behring's corporation. The ensuing row led to an investigation of Behring's advertising practices by the Federal Trade Commission.

Then in 1972, Behring's corporation was merged into Leadership Housing Systems, whose Bay Area division manager at the time was Robert Carrau, now in charge of local operations for Blackhawk. Carrau's tenure at Leadership is revealing. In 1971 an accounting firm audited Leadership's books and, according to a Forbes magazine story, "turned a \$758,000 profit into a \$1.4 million loss." The accountants concluded that Leadership's "own past record in forecasting project costs had proven inaccurate and unreliable." Behring was unavailable for comment on the above, and Carrau failed to return any of my calls.

The checkered past of the Blackhawk developers seems of little concern to the county supervisors. When I asked Supervisor Warren Boggess about the Blackhawk executives, he merely referred to the County Planning Department's favorable report on the "capabilities" of the developers. When pressed about Behring, he said, "I know nothing about the man. The public hearings are closed, there is no more information that can be taken at this time."

—Paul Grabowicz

Strike at Peralta College?

Part-time teachers of the Peralta Community College District are gearing up for a possible fall strike against what they term "gross exploitation."

At issue is an equitable wage for the 701 Peralta instructors paid on an hourly basis, who must be as qualified as their full-time colleagues and are expected to do as much work, but are paid less than half as much per hour.

According to Ed Walker, a part-time instructor at North Peralta Community College and executive secretary of the Peralta Federation of Teachers (PFT), the lower hourly pay for part-time instructors is the district's way of subsidizing fair wages for full-time teachers.

In response to pay inequity, PFT has filed suit against the Peralta District to force equal wages for hourly instructors and has argued for pay parity before the district board of trustees.

The Peralta trustees have agreed to accept the idea of pro-rata pay, but only in principle. No money was allocated in the district's budget for next year to begin implementing equal wages for part-time instructors. As a result, Peralta part-timers are hopping mad—and talking strike.

There are no definite plans for a walk-out, but the Peralta Part-time Teachers Association, which has most actively advocated the pro-rata pay, has picketed Peralta trustees' meetings in the past, and activists within the group have now vowed to continue the struggle in autumn.

—Bill Wallace.

Turnkey in Oakland...
"They didn't make plans for a single play area... they should have expected trouble."



Oakland's instant slums

When first begun in the late Sixties, the Oakland Housing Authority claimed its Turnkey public housing program would provide "first-rate, quality housing for Oakland's poor." Now less than 10 years later some of these same Turnkey housing units have become "instant ghettos" and the blame, according to both tenants and neighbors, lies with the mismanagement and insensitivity of the Housing Authority bureaucracy.

By common consent one of the worst of the Turnkey projects scattered throughout the city is located at 59th St. and Canning in North Oakland. Tenants interviewed there by the Guardian did not wish to be identified, fearing Housing Authority retribution, but were frank in expressing their hostility.

"These places here are just all falling apart," one tenant said, "if you ask me they built them all wrong to begin with."

"All the Housing Authority's done here is just build another hole to put people in and forget about them," another said.

North Oakland community leader John Wagers, who resides near the Turnkey apartments, has tangled with Housing Authority over the Turnkey program almost since its beginning. He recalls that "when the people around here first heard of the Turnkey plans they welcomed it. Then the Housing Authority was describing them as garden apartments."

But when the construction ended, it soon became clear to local residents that the apartments had not quite turned out as the Housing Authority had first described.

Blair Hanson, current head of development for the Housing Authority, defends the original Turnkey program, however, and blames most of its problems on the "ravages of tenants" who "just hadn't the experience of living in as nice a place as this before." Hanson proudly showed me snapshots of the units as originally completed.

"These buildings were all first-rate when they were finished," he claims, adding that everything might have worked out better if the Housing Authority had had a voice in choosing tenants. "If we had gotten good tenants," he says, "there wouldn't have been so much neighborhood hostility towards Turnkey."

Wagers and his organization, the Telegraph Avenue Neighborhood Group (TANG), disagree. "The main problem was they just tried to pack as many large families as they could into a very small area," Wagers says. "The kids didn't have any place to play and pretty soon they were just running wild around the whole area. It was an incredible disruption."

"They didn't make plans for a single play area," one mother of five complained, "with all the kids around here and giving them no place to go they should've expected trouble."

Hanson admits that "hardly any attention was given towards the problem of recreation facilities for the children. We just didn't have the money."

The lack of recreation facilities and the resulting problems with children at first created conflicts among long-time residents and Turnkey tenants. Wagers says that at least one resident was driven out

of the neighborhood by Turnkey tenants' children.

"These kids literally tore this man's house down by breaking windows, playing ball and everything else," he said.

The Housing Authority for a long time ignored demands for a play area saying that the city's Bushrod playground was just a few blocks away. Tenant's claim Bushrod's too far and that young children would have to cross a dangerous intersection with Telegraph Avenue to get to it. In addition one tenant called Bushrod "a place for older kids. I know for a fact that a child can get into any kind of trouble there."

Finally the neighbors, upset about broken windows and trespassing children, joined with the tenants to press the Housing Authority for a much-needed play area.

In recent meetings, TANG has even invited tenant participation. "It's really great to see both groups getting together," says Wagers. Responding to this new pressure, the Housing Authority agreed to put in a small basketball net on an adjacent vacant lot. They paved over the lot and surrounded it with a high cyclone fence, but then a construction worker's strike stopped construction before the backstop could be put in. As a result, Turnkey remains without any sort of playground, leaving the children to either play in the dirt in front of the apartments, or more likely, the streets and neighbors' yards.

Meanwhile the Housing Authority now claims the idea for the yet-to-come basketball court as its own. "We instituted this thing from the start," Hanson says. "The neighborhood groups just got a hold of it afterwards." But TANG members point out that only after strong neighborhood pressure was applied did the authority begin to deal with the problem. "And even then," Wagers says, "they didn't seek our involvement."

For the future, tenants sound less than optimistic about the Housing Authority's intentions.

"They seemed to be doing a lot more a few months ago," one tenant said, "not a thing's been done since the last meeting we went to."

"The only thing I've heard from the Housing Authority," another said, "is a letter telling me to pay the rent on time."

Even when the Housing Authority completes the small concrete play area, most of the problems facing this Turnkey project will remain. The building itself continues to deteriorate, partly boarded up though it was constructed less than eight years ago. Tenants complain that maintenance was less than adequate even before the current strike.

"Things just don't seem to get fixed the way they should," one tenant told the Guardian.

The Housing Authority claims all will improve in the future. Hanson feels now that a few evictions have occurred some problems have diminished.

"We just need people who will be good neighbors," he says.

But others don't see evictions as the answer to the substandard "instant ghetto" conditions in the Turnkey projects. The tenants, boosted by their new alliance with TANG, plan to continue their demands for improved maintenance and recreation facilities, with hopes of ending the long-standing Housing Authority tradition of ignoring their problems. ■

—Mark Kenchelian

San Francisco

S.F. library squeezed out

The rich folk's pet project, the Performing Arts Center (see Guardian May 9, 1973/Feb. 14, 1973) rolled over one of the few remaining barriers to construction Aug. 9, when Alioto's planning commission voted unanimously, to turn over Marshall Square, on Civic Center, for its use.

The PAC, brainchild of paper tycoon Harold Zellerbach, Chamber heavy Sam Stewart, and smiling Joe Alioto, has never been approved by the voters but has had its way greased from the first. Recent plums from City Hall:

* Alioto's commitment of \$5 million in revenue-sharing funds, at a time of fiscal crisis, to get the ball rolling for the PAC. (Private donors will supposedly pick up the rest of the estimated \$20 million price tag, but only \$1 million in private funds has been committed so far.)

* An additional \$500,000 committed out of revenue-sharing funds for neighborhood performing centers, to blunt neighborhood opposition to the cultural Candlestick.

* The outright gift of the Marshall Square site, long designated for a regional resource addition to the cramped main library. Library Commissioner Marjorie Stern told the Planning Commission, "This slapdash, piecemeal decision is clearly not in the best interests of the City. Frankly, I am shocked at the way this situation has been stacked. Decisions made under wraps have no place in today's world."

G.G. ferries terminal illness?

The Golden Gate Bridge District's ferry operation seems to be faced with these grim alternatives: cut back, cut way back or sink. Now that they are close to putting the new \$4 million S-165 boats in service, there may be no place for them to go.

Larkspur: The planned hub of the ferry system is zooming in cost. So appalled were the bridge directors at their last meeting that they even discussed building the proposed terminal without a roof to save money. When Marin Co. director Pete Arrigoni pointed out that a roof was essential to coax commuters out of their warm, dry cars, the directors voted to put off all discussion until "other options" dealing with all three terminals can be explored.

Sausalito: The only Marin Co. facility now served by the bridge ferry is falling apart. The district wants to build a new terminal in Sausalito too, but is currently hassling with local officials over the environmental impact report, which the district is seeking to evade by building, without an EIR, a "temporary" facility to accommodate the big new boats. That could up the total daily influx of visitors to over 10,000 a day, and even the Sausalito Chamber of Commerce is opposed to that. Right now, the city is going to the courts to try to get the district to file an EIR for its "temporary" facility, but the issue really is whether the city can wrest a share of the decision-making responsibility in regulating the volume of ferry traffic.

Meanwhile, the system as a whole is in danger of slipping beneath the waves. Estimated costs for the ferry project five years ago was \$17 million. That figure has doubled, while the district's financial situation has worsened. The Urban Mass Transit Administration, a federal agency which underwrites about 70% of the district's budget could conceivably be counted on to come up with more funds for the Larkspur terminal. But the problem is that the dis-

trict is unable to pay its 30% share—amounting to about \$800,000.

"We cannot match the federal funds," says Bridge Director Lowell Eddington, chairman of the finance committee, "and we owe it to the people to look to other options."

Those options will be explored at a special meeting of the bridge district, Fri. Aug. 23 at the Toll Plaza Admin. Bldg. At 8 pm on Aug. 22, there will be a public hearing on the draft EIR for the Sausalito ferry terminal, also at the Admin. Bldg.

—Mark Brewer and Lolly Keys

Condos for Potrero Hill?

Potrero Hill residents are organizing to fight the planned construction of a condominium blockbuster that would eat up one of the last chunks of open space on their hill. "Victoria Mews," slated to come into being in the block bounded by 19th and 20th Sts., Carolina and Wisconsin, would consist of 27 buildings with two- and three-bedroom flats plus two tennis courts and a swimming pool for the use of occupants.

The neighborhood is a mixture of working-class families, long-time Russian residents, artists and young professions, who fear that the condominiums will destroy the quiet, secluded nature of the area, ruin their views and drive up rents and taxes. The last thing they want is to see Potrero Hill transformed by uniform modern apartments and condominiums populated by swinging singles. They are not looking forward to the construction noise, nor to the congestion caused by the introduction of 150-200 additional cars to the area (the plans call for one parking stall for each unit making no provisions for visitor parking or two-car families).

The project is the brainstorm of Raymond E. Bright, a personal injury lawyer and real estate speculator who already owns over \$400,000 worth of Potrero Hill properties. Citing rising labor and material costs, he won't even venture a guess as to how much the apartments will sell for. But it's a safe bet that it won't be cheap.

Heavy security will be one of Bright's big selling points. One resident of the block described it as a "bunker system." The block would be enclosed in a high fence, with entry gained only through the use of a plastic pass key. Each unit would have an individual alarm system. Jeff Bordelon, one of the organizers of the opposition to the project, says, "We're opposed to a compound, an enclave of rich people living behind a wall. Sure there's a problem of crime. But we should deal with it among ourselves, not by introducing suburban paranoia on the hill."

—Jerry Roberts

Phone hike off the hook

Despite a compliant Public Utilities Commission, Pacific Telephone and Telegraph's latest money grab is under fire and has a good chance of being blocked. You may recall, or your telephone bill may soon remind you, that the PUC overruled its staff's own recommendation of a \$114 million cut and instead gave PT&T a \$200 million rate hike. Here is the story behind the \$314 million switch:

*Rate of return on equity: PT&T asked for a 12.64% rate, while the PUC staff recommended a 9.44% figure. As the PUC itself noted, if PT&T got the larger figure, its "rate of return would equal or exceed the average return of the 50 largest industrials for every year since 1967 . . . Setting PT&T's rate of return on average earnings of large industrials would indeed be a novel departure from traditional ratemaking."

Despite this evidence, the PUC still settled on a neat "compromise" of 11%, a balance between a reasonable, disinterested finding by the staff and a bloated, preposterous figure by PT&T;

*Depreciation procedure: By using one deprecia-

tion to get rate increases and a different one to pay its taxes, PT&T collects money which they place in a tax reserve fund to use as they see fit. Problem: it's the consumer's money. The staff recommended that this money be returned to the consumer in the form of a rate cut. The PUC took the company position.

Consumer watchdog William Bennett has been turned down in his request to PUC Commissioner Vernon Sturgeon for a re-hearing. But on Aug. 9 the cities of San Francisco, Los Angeles and San Diego filed their own formal applications for a re-hearing.

"Unless there is a re-hearing, says Robert Laughead, rate engineer for San Francisco, we'll appeal it. And if we appeal it, we'll have good cause. I think we'll win, just as we did in 1971 when the State Supreme Court ordered refunds in a similar case." The cities of Los Angeles and San Diego will follow this same procedure.

The ugliest part of this case is the "new breed" of PUC decisions. In the past, the politically appointed commissioners and its staff of experts were usually in agreement. Notes Laughead, a Republican, "It's more common now for the commission to ignore the staff. Prior to the Reagan administration, the commission usually supported the staff. Lately, they've been adopting the company position in a majority of cases." So, the PUC is doing what most "regulatory" agencies do: protecting the company from the public.

—Bill Trumbly

Political action calendar

Aug. 16: National Lawyers Guild film benefit "The Virgin and the Gypsy," Boalt Hall, Berk., 8 pm, \$2.50 (Aug. 17, USF, Harney Hall, 8 pm).

Aug. 17: National Women's Political Caucus Candidates Night, La Entrada School, 2200 Sharon Rd., Menlo Park, 2 pm.

Aug. 17: State Senate Committee hearing on privacy of school children's records, Business College, rm. 15, San Jose State, 9 am.

Aug. 17: Grand Opening of the SF Mime Troupe's "The Great Air Robbery" science fiction mystery thriller about big business, government and the energy crisis, Washington Square Park, noon, 285-1717 for other times.

Aug. 18: Benefit for the Rucker Strike, sponsored by the Women's Union Collective, Bishops Coffee House, 14th/Harrison, 8 pm, \$1.50.

Aug. 18: Benefit for Inez Garcia with music, food, drink, Oleg's, Shattuck/Berkeley Way, 12:30 pm, \$5, for more info about trial and other benefits call 526-3811.

Aug. 19: Rally protesting Potential Mind Control if AB 4200 passes the State Legislature, Union Square, noon, 771-3344, Ad Hoc Committee Against Mandatory Outpatient Treatment.

Aug. 20: San Jose City Council discussion of expansion of Spartan Stadium, Council Chambers, City Hall, 1:30 pm.

Aug. 20: "Savings & Loans and the Consumer," George Farineau, of the State Dept. of Savings and Loans, special focus on how the state handles complaints, rm. 300, Health Sciences West, 500 Parnassus, noon.

Aug. 22: Community opposition to Jehovah Witnesses plans to locate assembly hall in primarily single family Glen Park, Planning Commission, rm. 282, City Hall, 2:30 pm.

Aug. 23: "A Month in Moscow," slides and lecture by Dr. William Mandel, 1036 Bush, 8 pm.

Aug. 23: Benefit for the Ethiopian Relief Fund with Jerry Garcia, Merle Saunders and the Rowan Brothers, Berk. Community Theatre, 7:30 pm, \$4, 841-3159.

Aug. 24: SF National Organization for Women's sporting competition, Speedway Meadows, GG Park, 10:30 am, 929-7019.

Aug. 24: George Jackson Unity Day Rally, speakers, workshops, Booker T. Washington Community Center, 800 Presidio, 11 am, 626-0690.

Aug. 24: Conference of Puerto Rican Women, speakers and workshops, 1855 Folsom, 9:30 am, 824-3041.

Aug. 25: Fundraising party to save the City of Paris, 824 Grove, \$3.

Aug. 26: National Women's Political Caucus Parade with theme, "Moving Stereo Quality into Government," Fremont Park, University Dr./Santa Cruz, Menlo Park, 11 am, more details call 854-6882.

Aug. 29: Planning Commission hearing and possible adoption of the Seismic Safety Element, rm. 282, City Hall, 1:30 pm (also EIR on "Police Facilities, A Proposal for Citizen Review").

—Ken McEldowney

Justice: A political case of rape

By Ann Senechal

Inez Garcia freely admits it: four months ago she shot and killed one of two men who had beat and raped her a half-hour before. On Aug. 19, the 30-year-old Chicana is scheduled to stand trial in Salinas Co. court on charges of premeditated murder. The state's star witness against her: the man who allegedly raped her, who has not as yet been charged with any crime. Her lawyer, SF attorney Charles Garry, feels that it is a clear-cut case of self-defense, despite the 30-minute time lapse. As Pat Richards, Garry's legal assistant, points out; "States of mind know no time limits. Hysteria doesn't respond to 30 minutes or 10."

The trial promises to be one of the most controversial rape cases in the nation's history, involving all the problems encountered by women who are raped. By striking out at her attackers, Inez violated the unspoken rules of feminine passivity, a passivity reinforced by the culture's overdrawn picture of rapists as gibbering lunatics. Policemen, educating women about rape, have been known to say, "Don't struggle. You're in enough trouble already." But the tables are turned when the case comes to trial and the woman must show she put up some degree of resistance in order to make the rape charge stick.

On March 19, 1974, Inez says, she was dragged by two men from her apartment in Soledad where she had been living for two years to be near her imprisoned husband. Behind the apartment building, she says, one of the men, Luis Castillo, raped her while 300-pound Miguel Jimenez prevented her escape. Afterwards, in a state of shock, she made her way back inside, loaded her .22-caliber rifle and set out in search of the two men. Five blocks away, she found them. Inez remembers that Jimenez threw a knife, that she ducked and fired a half-dozen shots. When the police arrived, Castillo was unscathed but Jimenez was dead.

Still hysterical and afraid to risk the loss of her family and husband by revealing the cause of her shame, Inez admitted to the police only that she had killed Jimenez; even today Soledad police sum up the case this way: "It's known that a man was killed and a suspect arrested. There seems to be some question of rape."

Bay Area women who believe Inez's story have formed the Inez Garcia Defense Committee, with the intended purpose of getting people to attend her trial in Salinas. The first time I met her, Inez was sitting quietly and chain smoking as 30 or so women—all



Photo by Peter Vilms

'...my conscience is clear for having fought and killed at least one of the two men who violated my honor.'

strangers to her up to then, perched on chairs and leaned against doorways in the bulging living room of the East Bay cottage where she was staying. Three months ago, she would have cringed at being the subject of so much attention; now she accepts the women's support with unsentimental humility.

Her family, of Cuban and Puerto Rican descent, were staunch Catholics who drilled traditional values into her during her childhood in the barrios of Miami and Spanish Harlem. "My mother brought us up," she says in broken English, "to believe that we should fight until death if any of us was raped. My brothers too would not hesitate to defend their sisters in case of rape."

Her only remorse, she says "is that I gave up at the moment of rape instead of resisting. I fought later but I should have defended myself immediately." The only excuse she offers is "I was afraid. That is something I have not yet told my family. If I admitted my fear to them, then perhaps the other kids would be too afraid to resist if and when they are also raped one day. They are proud of me for shooting," she says. "Soon I will tell them how frightened I really was."

Despite the universal sympathy which greets her story, Inez still has difficulty speaking frankly and without shame. Thoroughly convinced of her own in-

nocence, she is nevertheless reluctant to discuss her life in Soledad. "I have faith that my friends will support me," she says, "but the story of my life there should come out of them and not me." Her supporters say that she had never been particularly welcome in the closed Chicano community of Soledad. Her position as an outsider was complicated by her refusal to give in to the men who expected her to respond to them sexually. Nevertheless, she gained a reputation as an all-purpose helper, babysitting for the children of farmworkers, feeding and housing the children of negligent parents, and working in the fields when help was needed. "We were taught," she says, "to help others without expecting anything in return." But what good will she generate by her actions is counteracted by her status as an outsider. "Those who testify in my favor can later become the victims of vindictive gangs of 'hometown boys who are friends of Jimenez and Castillo,'" she admits.

Inez feels she has already been betrayed by one woman whose children constantly sought refuge in her apartment, and who may be used by the prosecution as a character witness against her. "Perhaps she is jealous," Inez says, "because my family is able to help me with money and I was able to take her children when they came to me for food and love." She tells of other children whom she reformed of the habit of stealing, of other children her son would bring home. "But," she concludes, "talk is cheap and rumors will spread if I ask people to help me. They must come willingly to testify."

Her supporters are firmly convinced that her alleged crime was clearly self-defense. A woman who was herself raped three years ago and is now active in Bay Area Women Against Rape put it this way: "If we were a society devoid of sexism, there would be no question that the murder was justified."

Inez, as she sits forward in the overstuffed chair, her pitch black hair awry and the perennial cigarette moving gracefully to and from her mouth, is just as sure that she did the right thing. "I think I'll win because I'm innocent of wrongdoing. I can even accept jail because my conscience is clear for having fought and killed at least one of the two men who violated my honor." The realization, she says, which ultimately forced her out of the shell of fear and shame initiated by the rape, she says, was that "too many women who are raped encourage the crime by never coming forth and speaking out publicly." ■

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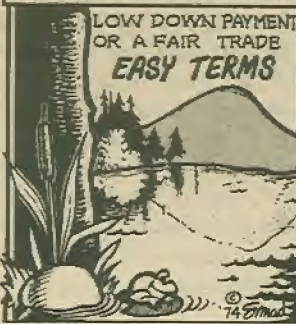


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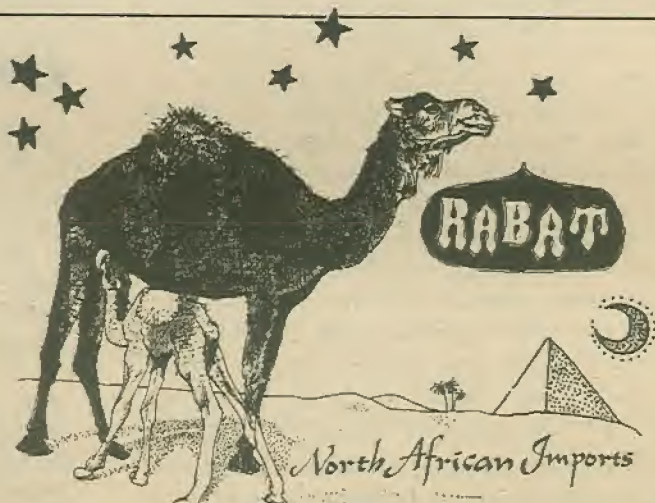
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Labor: 'Hippie capitalist unfair!'

By Bob Levering and Jennifer L. Thompson

Like the clothes it manufactures, the main office of Esprit de Corp is hip, sleek and stylized. The home of Sweet Baby Jane, Plain Jane and Cecily Knits—well-known women's wear labels—resembles nothing so much as a Union Street "fern bar," replete with dozens of carefully-manicured plants hanging from wooden beams and strains of cool jazz permeating the air.

Doug Tompkins, the bearded, 31-year-old company president, wears Levis and a blue work shirt. He is anxious to show visitors blown-up color photos of his trip to Bangladesh, which share the office's walls with a number of valuable early American quilts. Tompkins is proud to point out that the expertly-crafted Brazilian hardwood desks are made in the company's own woodshop on the third floor. Steps away from the woodshop is a greenhouse tended by a chap who, like most of Tompkins's staff, is young, longhaired and white.

From inside the airy office you can't hear the chants from the sidewalk: "Hippie capitalist, unfair!" Most of the two-dozen Chinese women picketing the plant are middle-aged, recent immigrants from Hong Kong and do not speak English. All used to work for Tompkins as sewing machine operators in his Chinatown subsidiary, the Great Chinese-American Sewing Company.

The strike began on July 15th, to protest the firing of garment bundler Frankie Mah. Two days after the strike began, on July 17th, Tompkins closed down the non-union Chinatown shop. Shut out of Chinatown, the 135 women strikers moved the pickets to the Potrero Hill headquarters of Esprit de Corp.

After Tompkins locked the doors of the Chinatown firm, the International Ladies Garment Workers Union (ILGWU), on behalf of the strikers, filed a complaint with the National Labor Relations Board charging unfair labor practices. Tompkins replied to the NLRB that he closed the Great Chinese-American Sewing Co. because it was losing money.

Although there is considerable controversy about the financial status of the Chinatown factory, the parent company, Esprit de Corp, has been extremely successful. Founded six years ago as a boutique in the owner's Russian Hill home, the company showed sales of \$3.7 million in fiscal 1972, of \$11.6 million in fiscal 1973, and about \$20 million in fiscal 1974. Profits have ranged from 4.5% to 7%, compared to the garment industry average of 2%. Tompkins describes his corporation as "at the small end of the scale of large apparel manufacturers" and has over 5,000 boutique and department store outlets. Besides having up to 40 Bay Area sewing shop contractors, Esprit de Corp imports 30% to 40% of its goods from Hong Kong, Taiwan or India through its subsidiary, SBJ Imports. Tompkins told us that "if these labor disputes continue, we may be importing up to 60% this year." Before he closed it, the Great Chinese-American Sewing Co. made from 10% to 20% of Esprit de Corp's finished goods.

If the NLRB finds that Esprit de Corp locked out the strikers because of union activities rather than for purely economic considerations, Tompkins will be forced to reopen the Chinatown shop and recognize the union. There is no indication at present when the NLRB will announce its ruling.

While the NLRB considers the issue, the women strikers vow to continue their picketing. Thus far the women have shown remarkable militancy: On their first day at the Esprit de Corp headquarters, 38 workers were arrested for blocking a truck making a delivery. Fifteen more were arrested blocking another truck a week later. One of the women arrested in the first incident told us through an interpreter that she was shocked at the police behavior: "I never saw any people using their supreme power to treat Chinese people like that before."

Why are these women willing to strike and risk jail? "When Frankie was fired we made up our minds to go out on 'ba gung' (strike)," a woman told us through a translator. "We had been threatened that if we organized we would lose our jobs. Frankie helped us as an interpreter. He can speak English," continued this same woman who has been in the US for about three years. Like all of the women strikers we interviewed, she was fearful of giving us her name.

Another woman, who has been in this country for over 20 years and has worked as a sewing machine operator nearly all of that time, told us of the conditions which led to the strike: "I would call the Great Chinese-American Sewing Co. a 'sweatshop' because, believe me, we sweat for our money. We are always under nervous strain because of the harassment to which the supervisors subject us. When one woman told the supervisor



(Above) Company president Doug Tompkins

(Below) Pickets from the Great Chinese-American Sewing Company.



that it was necessary for her to go to the bathroom, the supervisor told her she could not go to the toilet since it was not break time, but must go under her sewing machine."

Sweatshops have not always been the norm for Chinatown's garment industry, an industry which began nearly 100 years ago. At the time most of the machine operators were men who by the 1880's had formed labor guilds much like the early craft unions of the AF of L. In the early decades of the 1900's, however, large manufacturers began using the Chinatown shops to do contract work. Stiff competition between contractors led to the introduction of women machine operators who did not belong to the labor guilds. Working conditions and wages deteriorated to the point that most Chinatown garment shops became sweatshops—a situation which exists to this day.

Tompkins insists that the Great Chinese-American Sewing Co. was not a sweatshop. In our two-and-one-quarter-hour interview with him, Tompkins touted the shop as a "social experiment"—allowing people to live and work in the same community. He did acknowledge the existence of some management problems, but emphasized his attempts to improve the working facilities saying that the refurbished shop was "well-lighted and airy." He added that a "poorly-lit facility can knock an operator's production down 25%."

The women pickets in front of Tompkins' office were not impressed with his efforts to improve the interior design of the plant. Most who had worked at other shops insisted that the Great Chinese-American Sewing Co. lived up to the same "sweatshop" label usually given to other plants in Chinatown. "Look at my health. You can tell exactly what working at the Great Chinese-American Sewing Co. has done to me," a haggard-looking mother of four told us through an interpreter. "How can we keep up our standard of living when our wages keep decreasing instead of increasing?" she asked.

All of the women we interviewed complained of harassment from the floor supervisors: "One hundred and thirty-five people had to use the restrooms during our two ten-minute breaks a day," one of them explained through a translator. "There were two toilets on each floor with one roll of toilet paper for each toilet per day. Often there were no towels or toilet paper or paper at all. The supervisor would tell us when we complained that the company didn't own a toilet paper company. During the ten-minute break and only during the ten-minute break were we allowed to go to the bathroom or boil water for tea or coffee," continued the same woman who had worked at the Great Chinese-American Sewing Co. since 1971.

Assuming the veracity of these charges, Tompkins' "social experiment" seems to be no better than most of the 200 or so other sweatshops in Chinatown (including the 10 contract shops Tompkins uses), a seeming contradiction to Tompkins' "hip" image. In our discussion with him, Tompkins remarked that "the garment business is vicious" and that he would "no more be in the garment business in New York or LA than be the man on the moon." Not surprisingly, he asserted that "I have very few friends in the garment business. My friends are into outdoor athletics, skiing, mountain climbing." And before starting Esprit de Corp, Tompkins was a ski bum himself (Squaw Valley Ski Patrol), and soon plans to take an extended camping trip to Rumania and the Soviet Union.

Tompkins' rugged individualism seems to be what attracted him to business in the first place: "In this business I can call my own shots, be more independent." And it fits into the American economic system too, which Tompkins described to us in these terms: "I am an American and live in a free enterprise system. I think the system is a good one. I do not think the Maoist or Russian Marxist systems are any better."

The rub is that aggressive entrepreneurs, including "hip capitalists" like Doug Tompkins, get caught up in the competitive dynamics of the system. In Tompkins' case, it means reducing costs by using the immigrant women in SF's Chinatown and the even cheaper labor in his contract shops in Hong Kong, Taiwan and India.

Tompkins has been able to use Chinatown's cheap labor reservoir without opposition. Though most tourists visiting SF think of Chinatown as picturesque and quaint, it qualifies as a slum ghetto by any standards: 10 times the population density of SF as a whole, the nation's highest TB rate, and two-thirds of the residents with less than a seventh grade education. And for years, organizing efforts have met with little success among the more than 2,000 women employed in the neighborhood's most important industry, sewing clothes.

But the mood in Chinatown has changed. Hundreds of Chinese attended an August 4th rally in Portsmouth Square held in support of the striking workers of the Great Chinese-American Co. and the Lee Mah Electronics Co., who have also been out on strike for several weeks. Community organizer, James Hung, told the rally, "The welfare of every Chinese worker is at stake. Chinese workers are the most law-abiding and the most oppressed. Times have changed, and the Chinese workers are awakening. Tell it to the Chinese community and all ethnic workers."

Banner headlines in "Wei Min," one of Chinatown's Chinese/English newspapers, proclaim "Jung Sai Workers Rip Garment Industry!" (Jung Sai is the original name of the Great Chinese-American Sewing Co.) While the paper's headlines give an overly-inflated view of the effect the strike has had on Esprit de Corp, let alone the entire garment industry, an opening quote of the striking workers' Cantonese chant in the paper's article on the strike is indicative of the new militancy emerging in Chinatown: "If you're not afraid, join us. If you are afraid, this isn't the place for you!"

This new spirit was also reflected at SF's Hall of Justice when the first 38 arrested strikers came to trial. The standing-room only courtroom, full of more than 100 Chinese of all ages, burst into cheers and applause when Superior Court Judge Daniel M. Hanlon announced that the charges had been dropped. The judge quickly retreated to his chambers after he failed in his attempts to gavel the court back to order.

One young community organizer in Chinatown told us as we walked away from the courtroom, "The women are even surprising us. They are really very militant. It's a different image of workers in Chinatown." ■

The greening of the Haight

By Katy Butler

Last year, Richard Breen was the only man wearing a business suit in the crowd waiting for the downtown bus at Haight and Masonic; all his fellow travelers were handymen and laborers. But this year, Breen says, 90% of his Haight Ashbury companions are wearing business suits and carrying briefcases. They pick up Muni's Jim Crow special at its last stop in the Haight before it scuttles nonstop through the Western Addition and finally pulls up breathlessly near Civic Center to disgorge white collar passengers bound for downtown office jobs.

More and more "respectable" people like Breen are moving into the Haight. The signs are everywhere: shabby but solid Victorians are blossoming with new two-tone paint jobs as small-time investors seek to cash in on the inevitable middle class invasion.

As the tide of prosperity seeps downhill from Ashbury Heights, Haight Street begins to preen itself in hopeful anticipation. The boards and bars have been disappearing from shop windows in the past year and new shops offering antiques, jewelry and Union Street gewgaws are wedged in between Uganda Liquors, Kansas City Bar-B-Que and Danny's Shoeshine. After years of a blanket no-loan policy, banks and insurance companies are reconsidering their redlining. The Haight branch of the Bank of America is eager for the loan business of the new Haight merchants.

It's still a long way from Union Street, but the neighborhood is recovering from the slump that bottomed out in 1969, when Haight was the desolate territory of addicts, panhandlers and unemployed streetcorner men. The efforts of a tenacious, fractious bunch of residents, often deeply divided among themselves, have paid off. The buses are back on Haight, trees have been planted and high intensity anti-crime lights installed.

But prosperity is bringing a new set of problems to the Haight, and fueling new internal conflicts among residents. Outside investors are taking a new look. The neighborhood is natural for development: surrounded by parks, close to downtown, full of elegant, basically sound Victorian houses.

Residents are finding real estate agents' postcards in their mailboxes: even the once disdainful Coldwell Banker firm is interested in handling Haight property. Homeowners on quiet side streets like Del Mar and Downey are besieged by offers. A large Victorian on upper Ashbury, bought for \$33,000 in 1967, now commands a \$70,000 price tag even though it needs extensive renovation.

The Haight's xenophobic residents, bitterly divided on many issues, share an intense distrust of the latest outside interest in their neighborhood. After combating so many external threats—from absentee landlords to the Panhandle freeway and the fetishistic attention of the national press—they want to make sure that the Haight's future is shaped by its own residents, not City Hall or outside investors. But that's where the agreement ends.

The conservative property owners, organized around the Haight Ashbury Improvement Association, want to see Haight attracting shoppers from all parts of the City. Their opponents, organized around the liberal 409 House, want to insure that the Haight's new prosperity does not displace its present residents with rising rents. They want a street that provides goods and services for the poor people who live in the neighborhood—not expensive specialties for the upper middle class.

In the hysterical and intensely political atmosphere of the Haight, the issues have been overdrawn. The liberals accuse the Improvement Association of bowing to outside pressures and working for another Union Street. On the other hand, little old ladies like Anna Guth of the Improvement Association talk of the liberals as "confrontation specialists" and property owners accuse them of "wanting to keep the Haight a slum."

UNION STREET: DREAM OR NIGHTMARE

Perfectly fulfilling the bogeyman role in the neighborhood squabble is Supervisor John Barbagelata, a sincere real estate man who wants to improve the City's attractiveness to the middle class. Barbagelata wants to redeem his campaign pledge to "clean up" the Haight, and his pledge is nurtured by close family connections. His mother was voted Queen of Haight Street in 1929, and his uncle had a shop there in more prosperous days.

"The Haight is on the threshold of going to a Union Street type of a thing, which is my dream," he tells me. "It's going to be bigger than Union Street. But if a certain group wants to keep it disruptive, why then it's going to stay a slum."

"Cleaning up" the Haight will be helped along, Barbagelata feels, by a special city rehabilitation program developed by city planning and sponsored by Barbagelata. The Rehabilitation Assistance Program, (RAP) will



Strolling down Haight Street.

'I don't advise people to invest in the Haight. They won't get profits, they'll get rent strikes and aggravation.'

**—Real estate speculator
Jeremy Ets-Hokin**

be instituted in special target neighborhoods in San Francisco where deteriorating housing could be rehabilitated if loan funds were available. RAP is a carrot and stick approach: if owners want to rehabilitate, they get low interest loans; if the owner resists, he gets slapped with strict building inspections and code violations.

RAP, Barbagelata admits, will displace some tenants with rising rents. "When we improve property, the rents go up," he says matter of factly.

The RAP program is the most tangible symbol of the problems brought by rising property values. Critics say that it will be a major spur to the current investment boom and will accelerate the displacement of the poor. Critics would like to see safeguards so that poorer people who live in the Haight now will be able to afford to stay. (RAP does have limited rent control provisions, but landlords can pass on costs of rehabilitation and higher tax assessments to tenants. Further increases are permissible as soon as the owner pays back the loan.) Speculators who renovate with private money will also benefit as values rise in the entire RAP area, but they will not be bound by the rent increase guidelines. "We're renovating some of our buildings," one realtor told me. "But we wouldn't touch that RAP program with a 10-foot pole. It's city administered and the building inspectors are much more strict."

Caught in the crossfire between the absentee speculators and the tenant activists are the forgotten Upper Ashbury homeowners who need the loans to make necessary repairs. "After the woes I've had," one told me, "Bayview Savings and Loan came around and looked at my foundation and said forget it. Then it looked like I could get the money through RAP. But now these hair-brained nuts are jerking off behind their radical frustrations and maybe I'll have to live like this another 10 years, scraping up enough to fix the plumbing one year and the roof the next."

Another victim of the crossfire may be the RAP program itself. If rents continue to rise in the Upper Ashbury, as they are likely to do, RAP will take all the blame. Leading organizers in other RAP neighborhoods may move to keep the program out.

In fact, RAP's admittedly flimsy rent increase guidelines may act as a slight brake on rents in the Upper Ash-

bury that are zooming anyway as the actions of the private market push values up. "Rents are on the rise in the Upper Ashbury," says Planning's Allan Jacobs, "And a certain amount of displacement is therefore inevitable regardless of RAP designation."

ORGANIZING PAYS OFF

Resistance to RAP has clustered around 409 House, a group funded by the Episcopal Church that began by providing draft counselling and hippie drop-in services to the transients of the Sixties, and turned to neighborhood organizing as the community stabilized.

The House's first big victory came in 1971 when they forged a coalition of neighborhood groups that pressured the supervisors into downzoning the neighborhood. The move probably saved the Haight from massive white collar apartment development. 409's organizers—Calvin Welch, Rene Caseneuve and Rev. Lyle Grosjean—also allied with other groups to re-open Park police station and halt the expansion of the UC Dental school.

In the past year, 409, the Haight Ashbury Neighborhood Council (HANC) and Tenants Action Group have been using the RAP program to demonstrate the results of higher property values. "RAP helps us focus the issue," admits Lyle Grosjean. "It is taking the blame for the problems that are built into our economic system." The coalition of anti-RAP organizations narrowly failed to keep RAP out of the Haight altogether, but their organizing did pay off on August 11, when anti-RAP candidates captured eight out of 11 seats on RAP's Citizen Advisory Council in a neighborhood election (even though Alfred Goldberger of DPW allowed property owners extra votes based on their property holdings while tenants could only vote once).

Using the Citizen's Council as leverage, the anti-RAP coalition may be able to pry additional concessions out of the City by threatening to obstruct the program. Lyle Grosjean of 409 House, one of the new council members, promises lots of action. "We're planning our strategy right now" he told me August 12. "We'll use the Advisory Committee to publicize some of the problems with RAP. We're going to have to do a lot of things that aren't in the job description."

What the coalition may try to do is wring more money from the City for a pilot homeownership program. As a result of a long community battle, \$90,000 out of the Haight's one-quarter million in revenue-sharing funds has already been earmarked for a revolving loan fund, to provide low income people with enough funds to make down payments on their own homes. The fund could allow tenants to convert entire apartment buildings into condominiums, ideally paying monthly mortgage payments no higher than their present rents. On a large scale, the loan program could protect tenants from the side effect of the neighborhood upswing.

Even if the coalition fails to pry more loan funds or better rent control provisions out of the City, it may have served its purpose by frightening big time speculators out of the neighborhood. Jeremy Ets-Hokin, formerly a large property owner in the Haight and the battle-scarred veteran of several effective rent strikes, isn't recommending the Haight to prospective investors. "If they try to do a Pacific Heights or Union Street scene in the Haight, they'll meet well organized, profound, effective tenant resistance," Ets-Hokin told me. "There are other opportunities for speculation: the Richmond, Potrero Hill, parts of the Mission and Noe Valley. I'm not recommending buys in the Haight because of the resistance. They're not going to get profits, they're going to get aggravation, rent strikes. The pressure will be intense."

If Ets-Hokin's comments indicate that the 409/HANC coalition have won the battle over housing for the moment, there's much more conflict over the coalition's plans for Haight Street itself. A new breed of merchants—many of them gay—have moved in, with no alliances to either the radicals or to the more stuffy Haight Ashbury Improvement Association.

The new merchants, many of them veterans of the counterculture, want to see the street cleaned up. Chris Augello, who now runs the Mother of Pearl jewelry shop, first hit Haight without a penny in 1969, stole \$12 to leave town, vowing never to return. But Chris is back, making a good living in the jewelry store, and she resents winos hanging out in front of her store and garbage on the sidewalk. Most of all, the merchants resent the description in TWA's "Getaway Guide to San Francisco" which described Haight as it looked in 1969: a high crime area full of "tawdry" shops. "There were thousands of Lions Club tourists in town, and I only saw nine of them," one store owner told me. "I consider that TWA guide partly responsible."

Many of them would have liked to have seen all of the Haight's one-quarter million in revenue-sharing funds go to Haight Street beautification, but a community coalition—once again sparked by 409—engineered a three-part division of funds: \$78,000 for the home ownership program, and \$90,000 to be set aside for renovating the Straight Theatre, a monstrous, rotting eyesore near Stanyan which has blighted the street for decades.

The Haight's Community Coalition for the Arts challenges the City's cost estimates, and claims that with the extra revenue-sharing funds designated for the cultural center, the Straight could be reclaimed. It's up to the Art Commission to come up with the additional funds, but Executive Director Martin Snipper now feels that it would be "unfair to other neighborhoods" to sink that much money into the Straight Theatre. And critics fear that the Haight may lose the money earmarked for a community cultural center altogether if the money isn't spent before the City's budget crisis worsens.

Budget crisis or no, the Haight has fared better than other neighborhoods in getting funds out of the City. City Planning has assigned a full-time planner to the Haight since 1970 and no other community has received a chunk of revenue-sharing funds to divide at will. The question remains whether the City's attention will help the neighborhood's present residents. As Rene Caseneuve puts it, "We're interested in improving things for the people who live here now." □

A guide to the new Haight Street

By Betsy Ross

You can start at Masonic and proceed up Haight as far as Stanyan on the edge of Golden Gate Park. For those familiar with the hip heyday of San Francisco in the sixties, the street presents a mingling of the old days with the new rush of business in Haight-Ashbury.

Prime time for shopping and browsing begins around noon. Sunshine was always great on Haight Street. Traces of the hip culture which was born on this street now cohabit the antique and oddity shops, second-hand furniture stores, coffee places, restaurants and the newer craftsman collectives.

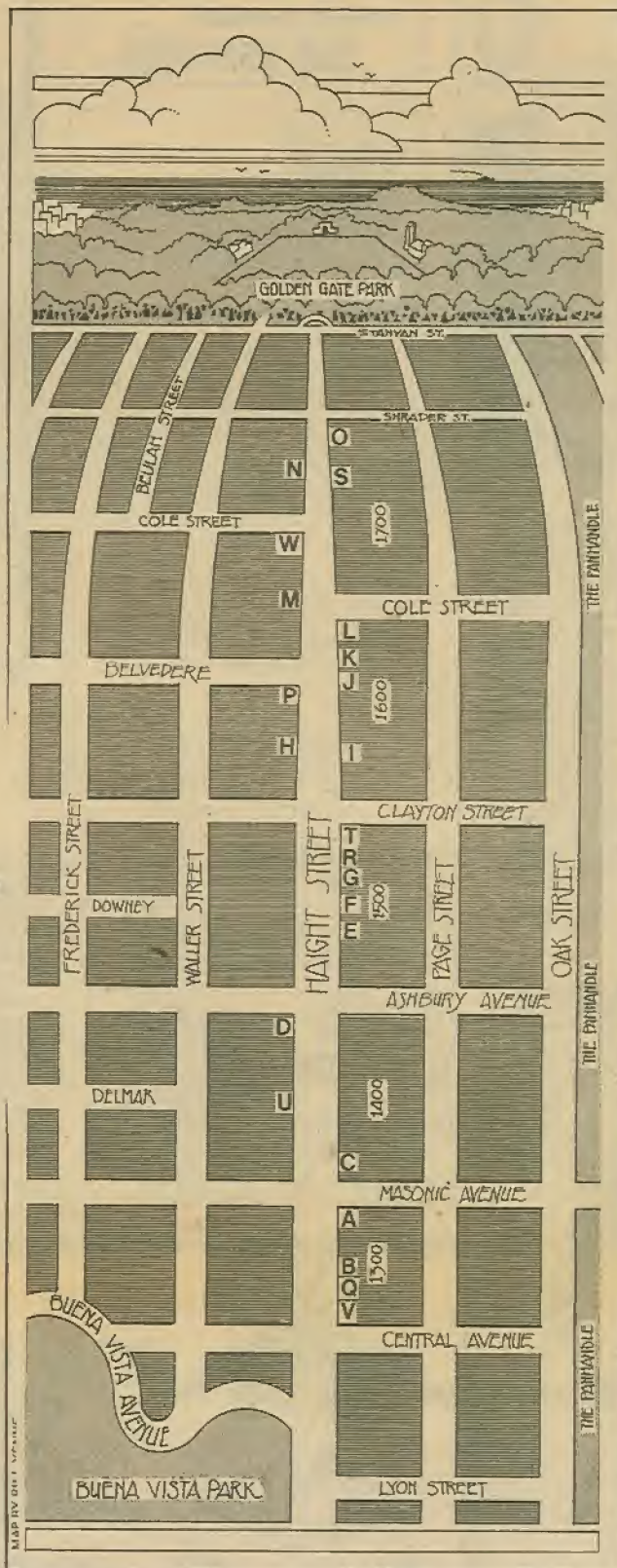
A. THE PSALMS CAFE, 1398 Haight. You can get a good cup of cappuccino or cafe au lait at The Psalms, but the food is not so much good as substantial—steamed vegetables, whole grain bread, soup. Encompassing FM rock music, plants and plenty of tables, counters and seats for hanging out. Big plate glass windows let you gaze onto the street scene at the intersection of Haight and Masonic.

B. A LITTLE TASTE, 1388 Haight. Excellent, somewhat limited selection of cheeses, domestic and imported, including crackers, some wine. Amiable owner Jim Freely offers tasting, very reasonable prices.

C. NOBBY AND I, 1448 Haight. This is the best store on the block. It belongs to a husband and wife team; Irma and Nobby Clarke. He makes the furniture, she does the exquisitely crocheted tops. Interestingly curved hand-crafted chairs, redwood tables covered entirely with small leather squares, demure chests. Crocheted vests or blouses made to order. A serene atmosphere and beautiful items.

D. THE GENERAL STORE, 1487 Haight, lives up to its name as a small town gathering place. It carries flourishing plants at good prices, furniture, and will soon reopen an organic foods section offering whole grains, herbs, and the like. There's a good feeling inside this spacious barn-like store and a bustle of people going in and out.

E. GALLERY FAIRE, in the 1500 block of Haight, is a craftsman's collective within a small complex of eight shops having strange or whimsical names such as Vexilla's (custom-made denim and glitter hats, jackets), Books To The Sky, The United State Cafe where coffee and pastry is offered in a dynamic art-collaged dining room-like space with cloth-covered tables and plants. Southern Comfort offers jewelry and imports, The Soft Touch is a boutique which also teaches weaving, Falbala's sells "women's avant garde clothes," according to the Gallery Faire manager. There is also an Aquarium shop selling fish and tanks and one other little shop called Humbugger which features leather crafted sandals, pocketbooks, bone jewelry and the leather worker busy at his craft. Open for only a few months, a new business.



F. FAR OUT FABRICS, 1556 Haight, shares a paint and art supply store run by the Herscovitz family. Ask for Bette in the fabric section. Here you will find unusually beautiful and unique Guatemalan materials, Hawaiian prints, African yardgoods and Indian hand-batiked prints. There is also some unusual acrylic fabric with its print design done by photographic process and which is hand-washable.

G. ETC ETC ETC, 1580 Haight, features hand-some baskets from Africa, unique greeting cards and postcards, herbs, children's toys, kitchen items. Like Taylor and Ng only cheaper.

H. OOLA BOOLA, 1605 Haight, authentic aura of thirties and forties clothing and artifacts at thinkable prices. Both art deco and art nouveau prevail in an atmosphere of "everybody's nostalgia." Open for eight months. "There's confidence now in business and people who run the shops are encouraged," the owner told me.

I. BROWSEREE, 1612 Haight, is notable for its "Living Terrariums" which are small glass boxes containing such household pets as tarantulas and millipedes. The proprietor told me he'd sold five tarantulas in one week. Now only one is left on the shelf. The store is a blend of used and new items for living comfortably, such as tablecloths, kitchen items, dolls, hand-made cabinets. The storefront windows and the sign on the door will pull you in, but it is a little disappointing from what it seems from the outside—unless you're in the market for live tarantulas.

J. VOORHEES, HAGEN & ROUX, 1630 Haight. Big and bright with high white walls and coffee paraphernalia for sale. There are coffee beans, coffee makers of all varieties and prices, electric grinders and much more. They will soon be serving coffee and teas and will carry gourmet foodstuffs such as imported biscuits and jellies.

K. THE LIVING ENVIRONMENT, 1632 Haight, described by one of its owners as "an environmental treat." It's a jungle of potted plants, ferns, cactus and much more for sale at pretty good prices. There is a stuffed armchair next to the desk where you can sit for a few blissful moments surrounded by a profusion of green plants. The store owners, Norman and Dan, say they're moving towards "complete interior living environments," of which their present interior is a fine example.

L. ANUDAY, 1692 Haight, is a tiny, delightful shop with handsome green bottles of oils, scented glycerin soaps and an incredible facial paste containing Vitamins A-E-D and-looking like pastel pudding, good enough to eat! An intriguing place.

M. FRANKLIN'S TALES, 1697 Haight, a roomy bookstore where the aroma of coconut incense led me in to what the owner called "the atmosphere of your own living room." She has been in business there for over two years and claims that business is now in a slump. Music in the background, not all that many books, but important titles.

N. KANSAS CITY BAR-B-QUE. This place is listed in the telephone book as the Kansas City Hickory Pit, 1737 Haight, but what you go in there for is bar-b-que. I paid \$2.02 for a rib sandwich with hot sauce which was very hot. It's a little bit like eating in a motel lobby. The food counter is in a separate room, and I ate my tasty bar-b-que beef rib sandwich in a very impersonal setting in front of a giant coke machine where you serve yourself. All dishes are to go, and GG Park is two blocks away.

O. THE SHINGLE SHACK, 1772 Haight, is a wondrous antique shop. A blue feather boa fan, wooden baby cradles, approachable, likeable items at just beyond the average prices. The owner told me that his customers now come mostly from North Beach.

P. MOMMY FORTUNA'S, on the corner of Haight and Belvedere. It was named after a character in the book, "The Last Unicorn" and has been open just one month. Everything is homemade, bread, pastries, hamburgers with mushrooms, bacon and a special wine and beer sauce. There's fresh-squeezed orange juice and real ice tea with no preservatives. "It's just good food," the owner told me, adding that he plans to expand into a dining room area and will sell pastries and organic bakery goods to take out at that time.

Q. EYE FOOD, 1364 Haight, a camera and dark-room supplies store which appears well-stocked with such items as "The Darkroom Plumber," chemicals, paper, and film. A small but well-organized store with one window filled with posters, notices, and announcements of events.

R. NOTHING LESS/SOMETHING MORE, 1580 Haight. This shop is fascinating. Watercolors by M. Gould are very pleasing. Tee-shirts in the store window display skillfully silk-screened characters from a Tibetan pantheon. Prices are reasonable. The store itself is a two-level gallery, with Nothing Less downstairs and Something More upstairs. Both sell paintings, pottery. Interesting clothing at Nothing Less only.

S. KING'S ANTIQUES, 1764 Haight, is noteworthy for the believable gigantic red gorilla filling up one of its windows which look in upon a marvelous oddity and curio shop with second-hand furniture too.

T. HAIGHT ST. FARMER'S PRODUCE, corner of Haight/Clayton, wide open store: super fresh, large produce selection at bona fide people's prices, including some health goods and bread.

U. BIZON'S ANTIQUES, 1465 Haight, for two years and is notable for its great number of objects which are arranged in this somehow gypsy-like spacious store.

V. TENANTS ACTION GROUP, 1310 Haight. New businesses and more consumers in the area are making rents go up and forcing poor people to move out of their neighborhood. Tenants Action Group helps tenants organize and fight problems with landlords: withheld security deposits, leaky roofs, evictions, and the rising rents, which come hand in hand with the "new" Haight-Ashbury.

W. HAIGHT SWITCHBOARD, 1797 Haight. You can find numbers at the Haight Switchboard office for counselling services, child care, medical information, and access to the "food conspiracies" in San Francisco where fresh produce and cheese can be bought at low prices. 387-7000. ■

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Haight Street

A resource guide for women

Compiled by Carla Steiger

The last few years have witnessed a flowering of women's service groups in the Bay Area, dealing with everything from health care to fixing a car. This list does not attempt to include all of the hundreds of women's organizations; it is a preferred list of groups which serve key functions and in most cases act as referral agencies.

WOMEN'S CENTERS AND REFERRAL AGENCIES

SF WOMEN'S CENTER, INC., 63 Brady, 431-1180. Goal is to build an information and resource center for Bay Area women. Most important project to date, a series of fund-raising workshops for women's social change organizations. Research and experience in fund-raising techniques will be available in a resource library. Sponsor an ongoing orientation service for feminists new to the Bay Area; and a series of workshops that will introduce women to speakers who represent social change groups active in the Bay Area.

WOMEN'S SWITCHBOARD, 63 Brady, 431-1414. An extensive information/referral service on almost any subject relevant to women. Service listings on abortion clinics, employment counselors, emergency counseling services, legal assistance.

WOMEN'S BUREAU OF LABOR, 450 Golden Gate, 556-2377. This is part of the Employment Standard Administration (Dept. of Labor). Coordination of information regarding the status of women. Large well-equipped referral listings, presentations, and publications of statistical reports with such things as occupational information. Active in trying to convince the apprenticeship council on the necessity of admitting women. Another project is working to increase the availability of childcare.

BERKELEY WOMEN'S CENTER, 2134 Allston Way, 548-4343. A center for women in need of counseling (The Rap, counseling and referrals program offers short term counseling by professionals and paraprofessionals), information and referral. Topics include abortion, women artists, birth control, physical and mental health, childcare, emergency services, housing, jobs, legal aid, senior citizens services, welfare, women, mechanics and education. Space for women wanting to organize and carry on groups and programs.

BERKELEY YWCA, 2134 Allston Way, 848-1882. Sponsors a women's center, (housing, health, information board and elaborate referral service), a women's refuge with shelter on a temporary basis, day play service for members. Single mothers group and variety of classes (dance, exercise, body toning lecture, discussion and English conversation) T 3:30-5, free.

OAKLAND YWCA, 1515 Webster, 451-7900. Operates a women's drop in center which offers referral, information, family planning and social services. Provisions for occupation and legal self defense for women and educational workshops for women. Women's library was begun in July and is open M-F, 11 am-1 pm on W is drop-in group.

SF WOMEN'S HEALTH CENTER 3789 24th St., 282-6999. Works under the assumption that the health care system should be based on people's needs, not the needs of the medical industry. Through education and political action, women can begin to take control of their own health care. Four to six session series of self-help classes. Includes cervical, bi-manual, breast exams; hormonal cycle and use of the diaphragm. Series cost \$15 and there are day and evening classes. The current pregnancy group is closed. Women interested in joining and or helping start another one should call Barbara or Eliza at 285-8468.

FEMINIST WOMEN'S HEALTH CENTER, 4444 48th St., Berk., Self-help is the basic philosophy, helping women to learn about their bodies and recognize gynecological disorders through self-observation. Offers a self-help program with information of self-inspection breast checks, use of the speculum, info on disorders, and self-cervical exams. Starts first T of every month. (Four meetings).

WOMEN'S NEED CENTER, 555 Clayton, 621-1003. Arrange abortions, and provide help and support throughout the process. Counseling and referrals, help individuals be placed on Medi-Cal or standard cost of \$21. (Abortions done at the Golden Gate Community hospital and patients have a counselor to accompany them.)

CHING-NIN CLINIC, 511 Columbus, 362-5728. Offers a range of services to improve the health of young women within the Chinese community. Basic physical and pelvic exams (special attention given to women who may never have had a pelvic exam

before), simple screening for anemia, diabetes, urinary problems, cancer screening, treatment for vaginal infections, vd screening, birth control: all contraceptive methods are available, except IUD. Services free, strictly confidential and bi-lingual counselors available to answer questions.

POTRERO HILL NEIGHBORHOOD HOUSE, Children's Clinic, 953 De Haro. Provides counseling, therapy and health screening. Information on feeding, immunization, checkup. Well baby clinic first and third Thurs of every month, noon-4 pm.

AFDC-MNO, Aid to Families of Dependent Children-Medically Needy Only, 965 Mission 558-2148. Eligibility for Medi-Cal for abortions is determined. Pregnant mother applies as a family of two. Often can be granted within 24 hours. Call 9-4 weekdays.

BERKELEY WOMEN'S HEALTH COLLECTIVE, 2214 Grove, 843-6194. Abortion counseling, pelvic exams, crisis counseling, pregnancy tests, mental health care, self-help info. 24 hr. clinic service provided free.

COUNSELLING AND MENTAL HEALTH

STUDIO 10, Workshops for women over 40, 14 Allen, 673-1394. Directed by Mrs. Olympia D. Tresmontan, Ph.D. and psychological counselor now in her middle years, the workshops will investigate such common concerns as: freeing oneself from stereotyped sex roles, being responsive to one's own feelings and needs, seeing middle age as a time for productivity and generativity rather than, as is commonly conceived, a time of stagnation and loss and more. The workshops will consist of between 8-12 women. Dates and times to be arranged. Call for info.

MISSION MENTAL HEALTH CENTER, Provides direct and indirect psychiatric services for residents of the Mission catchment area. (Potrero Hill, the Inner Mission, Twin Peaks, Diamond Heights, Eureka and Noe Valleys, Miraloma, Glen Park, Mt. Davidson and a portion of the Sunnyside district.) Diagnosis and treatment and consultation and education is given. Both hospital and outpatient care are provided for chronic, mentally ill and geriatric patients. Neighborhood residents are trained in the provision of mental health services also. Adult out-patient clinics from 8:30-5 pm each weekday. Important that potential client phone 558-2564 so she can be assigned to the correct clinic. Sliding fee pay scale. Medi-Cal cards are accepted.

POTRERO HILL NEIGHBORHOOD HOUSE, (AA for teenagers), 953 DeHarro, 647-8175. Addiction to any drugs or alcohol by young people is dealt with by this group in a supportive group situation.

STEPPING STONE, 2555 10th Ave., 751-5921. Rehabilitation for women alcoholics. Residence \$35/week. AA oriented.

IN FOCUS, 450 Grant No. 8, 576-0526. "Our goal is to stay in focus by helping ourselves and each other understand that when alcohol is abused it makes happy people unhappy." A group situation lead by Karen and Sue, professional counselors helping women rid themselves of their drinking problem by making them aware of their drinking patterns. In Focus has a referral bank and the cooperation of the community, including the bars who really do not want to increase the number of problem drinkers. Every Tues., 7:30 pm.

CENTER FOR FEMINIST COUNSELING, 564-1711/548-3689 for info. A collective of both gay and straight therapists who have been together for three years. All the counselors are professionally trained and licensed. Their concern is approaching counseling from a feminist viewpoint. Primarily individual in some groups. Fees based on what people can afford to pay.

WOMEN OVER 30, 2134 Allston Way, Berk., 843-2649. Mutual support group for older women. Heightened sensitivity to the social causes of the problems and constructive suggestions for solutions. First Sun. of the month.

RADICAL PSYCHIATRY, 2333 Webster, Berk., 548-2782. Mixed organization with special groups for women. Sensitive to both gay and straight individuals, this organization tackles problems in a group situation. Supported by donations and run by paraprofessionals. T Rap Action 5:30-7:30, Th. 5:30 drop in mixed.

PARENTAL STRESS, (Single parent Resource Center), 845-6436. 24-hour hotline for parents in Berkeley/Alameda County only. Emergency help for those who feel they might abuse their children, home visitation, and when parent needs space, temporary childcare and energy respite, community education, therapy and referral, family planning and in service training.

BAY AREA WOMEN AGAINST RAPE, PO Box 240, Berk., 845-RAPE/843-4415. Crisis switchboard with 24-hour counseling, information and medical referral. Rap services



Mechanic at N.J.'s Arco Station in Oakland.

for problem solving. Operated by thirty women who also work as a speakers bureau. Obtainable for \$1.15 is a packet of information, preventative literature, and organizing material.

BERKELEY FEMINIST COUNSELING COLLECTIVE, c/o Health Collective, 843-6194. "We are a group of women who have a variety of skills including gestalt, body work, role-playing, plain rapping, etc. We are interested in sharing our skills and consciousness in our work with women. We offer one-to-one counseling and group counseling."

THIRD WORLD WOMEN

CONCILIO MUJERES (for Spanish speaking women), 2588 Mission, No. 201, 826-1530. Performing arts, poetry, singing, dance, crafts, consultants and speakers' bureau. Publishes La Razon Mestiza, \$2/yr.

THIRD WORLD WOMEN'S PRISON COLLECTIVE, (Address withheld on request), 431-7193. A unique organization offering transportation and childcare for visitors to San Bruno and also temporary housing for women just out of jail.

AMERICAN INDIAN WOMEN'S CENTER, 227 Valencia, 863-4928. This community organization welcomes all American Indian women to its activities, social events, tutoring, sewing (Wed. & Fri. 10-3), newspaper and learning groups (subjects chosen by participants).

SANDIGAN, 79 Ninth St., 94103, 864-0242. A project of the International Institute of SF, Sandigan is a Filipino newcomers service center. Purpose is to help orient immigrants to SF and familiarize them with the laws, employment, housing, situations that will be affecting them. A handbook outlining services in employment, legal assistance, medical coverage, housing, education and general social services is provided.

BLACK WOMEN'S ORGANIZATION FOR ACTION, PO Box 15072, 567-7937/567-0764/386-5065. Voter registration, grand jury selection, funding, neighborhood, recreation, are some of the many problems tackled by this group.

BLACK WOMEN'S UNIT-Y HOUSE

2600 Bancroft Way, Berk., 94704, 848-6370. In addition to a black women's growth group, the Unit-Y manages a volunteer student tutoring service of UC students in Richmond and Berkeley high schools.

WOMEN'S ACTION

ADVOCATES FOR WOMEN, 593 Market Suite 500, 495-6750. Works to improve the economic status of women by assisting them to obtain income through jobs and business development. Serves all races and cultures with emphasis on low income women. Promotes the needed changes in attitudes, the placement of women in high paying jobs and the development of women's business. Advice on how to apply and qualify for apprenticeship programs and tutoring for entrance exams. Recruitment and counseling programs are offered for white and blue collar occupations. Also, 15-hour awareness training program in identifying frustration, patterns of communication and personal goals. Job info. center maintains current job listings and a variety of resource materials.

W.O.E., (Women's Organization for Employment, 593 Market, Rm. 223, 495-0923. Coalition of working women who apply pressure for affirmative action in companies, especially large corporations. Counsel women on job rights, and put women in contact with lawyers and help file sex discrimination charges free.

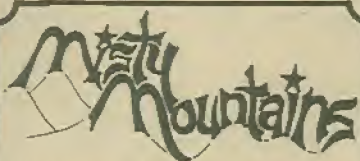
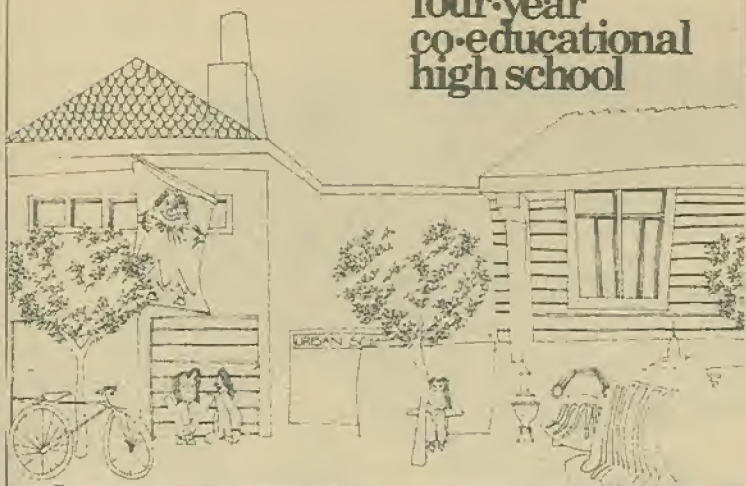
SF NEIGHBORHOOD LEGAL ASSISTANCE FOUNDATION—Women's Litigation Unit, 1095 Market, rm. 212, 626-3819. Legal service organization run by lawyers and law students that works on sex discrimination cases, health, educational issues, legislative work and drafting on women's cases; rape, name change, child care, property laws. Represents individuals and collective interests, with an emphasis on representing poor women. Free (must qualify for SF Neighborhood legal assistance.).

LEAGUE OF WOMEN VOTERS, 12 Geary, 986-0480, 1836 University, Berk., 843-8824. Provides nonpartisan information on government and stimulates citizen interest

Continued on page 13

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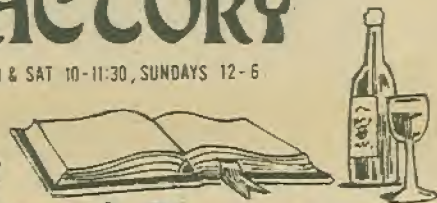
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A resource guide for women • cont'd.

Continued from page 11

in the government through education. Promotes political responsibility thru informed and active participation of citizens in the govt.

WAVE PROJECT, 1870 Market, rm. 463, 982-1371/1421 Cypress, 653-1143, Berk. This is a service for people who want to represent themselves in an uncontested divorce. \$60.

BAY AREA ASSOCIATION of Household Technicians, 2261 E. 14th St., Oakl., 261-0262. Organization of domestic workers (not a union) for the protection of workers rights and the institution of benefits: social security, workman's compensation, minimum wage, hospital coverage, etc. Seminars and calls to employers are made in an effort to improve the relationship between worker and employer. Meetings held the second Mon. of each month.

BERK-OAKL. WOMEN'S UNION, 2022 Blake, Berk., 548-6093. Union of women city employees who work in support of affirmative action. Fight sex discrimination complaints and work toward making services of the city more relevant to women. They are in support of FEPC (Fair Employment Practice Commission), and EEOC (Equal Employment Opportunity Commission).

WOMEN FOR PEACE, 2302 Ellsworth, Berk., 849-3020. Working to stop funding war. Monthly news letter listing peace activities, films on war in Viet Nam and treatment of prisoners. Monthly meeting. Lobbying affiliated with Women's Strike for Peace.

UNION WAGE (Women's Alliance), PO Box 462, Berk., 444-8757. Women unionists and working women, educational lectures and activities. Newspaper and two pamphlets, demonstrations for protective legislation. Fourth Tues. in SF. Third Th. in Berk.

WOMEN'S LEGAL CENTER, 2700 Bancroft, Berk., 548-5297. All women firm primarily of law students who offer legal info., counseling, workshops in such areas as divorce, name change, prostitution and being in jail.

WOMEN'S ACTION TRAINING CENTER, 941 High, Oakl., 533-3200. Leadership, advocacy of rights and training of women in community organizing and skills related to women's issues. Workshop on a fee basis for other organizations.

SKILLS

SF SKILLS CENTER, 51 Waller, 552-1499.

Classes in plumbing, street fighting, Spanish, karate, driving, motorcycle repair, wilderness survival, electronics and carpentry. Fees on a sliding scale from \$2. Wed. 4-7, Mon. & Fri. 10-2.

WOMEN'S AUTO MECHANICS, 620 Sutter (at Mason), 775-6500. Intro courses in preventive maintenance, tune-up, consumer knowledge and general car care. Auto mechanics I, five weeks, Tues. 7-9, \$10; Auto mechanics II, (garage work) \$8 and \$5 lab fee. Call for times.

UNDERSTANDING YOUR CAR for Women, Galileo Center, 3500 Fillmore, 776-5018. A basic course in auto mechanics begins Sept. 10, 18 weeks, 7:30-9:30 once a week. Also at the Galileo Center, home appliance and maintenance course: repair training for both large and small appliances with specific problems to be determined by class needs, (electrical, plumbing, etc.). Begins Sept. 1, Wed. 7-9, eight weeks, \$18.

PERPETUAL MOTORS, 52 Dore, 863-1431. Tune-ups and general auto maintenance, a collectively run garage. Women's day is each Tues.

THE DOJO, 3718 MacArthur Blvd., Oakl., 949-19, 530-5043. Features a common sense, practical course in self protection designed for women and taught by a woman (B.J. Maillette, teacher at the Oakl. YWCA since 1963, Fifth Degree Black Belt and past vp of the American Judo and Jujitsu Federation). Basic course includes use of common items for protection, falling without injury, principles of leverage and momentum, etc. Available also is a more strenuous karate course taught by Leslie Verhulst.

SELF-PROTECTION, M, W, Th 5:30-7. Cost \$15/8 meetings. Karate, M 6:30-8, W 7:30-9. Cost \$22.50/month.

N.J.'S ARCO, 1911 38th Ave. Foothill, Oakl., 534-6344. All women service station worked by five women who do all the mechanics for VWs, Toyotas, Datsuns and many foreign cars. They have bought a garage and future projects include a repair training school. Mechanical work 9-6, Service work 8-6.

RESEARCH AND EDUCATION

ALYSSUM. A Center For Feminist Consciousness, 1719 Union, 421-3128. Aim is to "help women take back their power, use it fully and openly and experience their uniqueness in the process." Extensive array of

courses. Women in China; Criticism and Self-Criticism, Feminism as Therapy, Body Awareness and Natural Movement, Women in Polygamous Societies. Also features a Tues. "drop-in" group. Cost \$3

CAMPUS WOMEN'S FORUM (Center for the Continuing Education of Women), Bldg. T9, rm. 100, Berk., 642-4886. Academic and vocational advising. Discussion groups and lectures for women and info. on schools, job literature. Info. by and about women. M-F 9-5 Open to anyone, free of charge.

BOALT HALL WOMEN'S ASSOC., School of Law, UC Berk., 642-4299. Pre-law counseling, job placement of women lawyers, info concerning women in the law.

BREAKAWAY, 434 Sixth St., Oakl. 843-2064/653-5765. Free university for community women. Courses in a variety of topics, pottery, mechanics, writing. Cost \$3-\$10.

FEMINIST RESEARCH CENTER, 1628 Grove, Berk., 843-2649. Feminist research study groups, file of feminist researchers, file of research and bibliographers, speakers bureau at a nominal charge. M-F 1-4.

MAKING IT HAPPEN

WOMEN'S ART CENTER, 400 Branan, 957-9239. Rotating exhibits, performances, lectures, monthly meetings, classes and on-going members show. Support via donations, benefits, admission and class and membership fees as well as sponsorships and grants.

DAUGHTERS OF BILITIS, 1005 Market, 861-8689. Started in 1956, one of the oldest groups around. Published "Sisters" a monthly magazine. All volunteer organization, has counselor on call every other week. Rap group W 7 pm. Varied topics, massage, sex, plants, etc. 50¢ members, \$1 nonmembers.

KPFA WOMEN'S NEWS COLLECTIVE, 2207 Shattuck, Berk., 848-6767. Three autonomous organizations of news programming by and for women. Deal with topics of concern to women: forced sterilization, rape, self-defense, cultural events, women artists, etc. 94.1 FM. Unlearning M 11:30 pm, T 10 pm, News W 8:30 pm, Lesbian Air Sun. 5 pm.

WOMEN'S PRESS COLLECTIVE, 5251 Broadway, Oakl., 658-3037. Printing and publishing of women's books by women. Week-days all day from 10 on.

CHILDCARE

SNOOPY GORILLA (Lucy Stone School). Call for new location, 552-3938/648-1339. A school with a radical political consciousness for children 5-8. Strives for new parent-child orientation which is anti-sexist, anti-racist. Cost based on a sliding scale. Roughly 10% of parental income. Call between 10-3.

CHILDCARE CENTER LICENSING, 1680 Mission, 558-3765 (programs for 5-6 children)/843-7900 (more structured set-up). Part of the City and County Dept. of Social Services. Licenses day care programs. It's easy to wind up in jail without the proper license for your program. Licensed over 300 day care homes and supervises them to insure high quality care by 2 home visits a year. Info and advice on all aspects of childcare.

CHILDCARE SWITCHBOARD (Single Parent Resource Center), Berk. 282-7858. Alternative Education source of info and referrals with an emphasis on helping single parents. Services Berk., Albany, Oakl. and El Cerrito. Offer programs to help plan meaningful programs for children. Open 11-5.

REFUGE, RESIDENCE AND WAY STATIONS

SHILOH HOUSE, 1482 Golden Gate, 346-6178. A place to stay in an emergency. Doors open at 5:30, close at 10:30. At 9:30, light evening meal of soup and bread. At 6:30 am donuts and oatmeal. Free. No minors.

AQUARIUS HOUSE, 1222 2nd Ave. 664-9888. Open 24-hours for emergencies. Can spend from three nights to thirty. (\$2 a night or less). Housing, breakfast and dinner, counseling and referral to anyone. Even gives job placement assistance. Call before coming. No minors.

RAPHAEL HOUSE (Holy Order of Mans), 712 Gough, 431-1917. Emergency aid station to women with children. Open at 6:15 pm. must be in by 9 for the evening. Dinner at 7 and breakfast at 8 am. Must check out by 9 and spend the day off premises. Free three day stay.

WOMEN'S REFUGE, 2134 Allston Way, Berk., 849-2314. Bed and board, a place to sleep and have two meals for women and children in an emergency situation. Must check out during the day. Emergency support counseling. Call first, seven days a week, 6 pm to 10 am. ■

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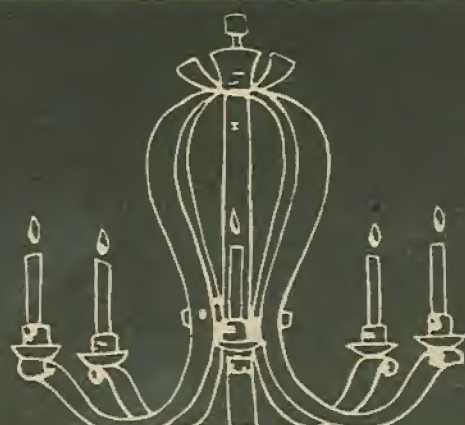


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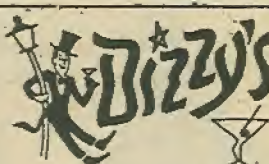
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The mayor, the Times and the mafia

By Bruce B. Bruggmann



Last January, New York Times reporter Denny Walsh set out to investigate Mayor Alioto. In April, he wrote a lengthy piece based on his research. But the story has never run and [MORE] magazine suggests why.

Spinoff: [MORE] the NY journalism review, tries in its Aug. issue to make something sinister out of the fact that a NY Times reporter, staked out here for three months to dig into Joe Alioto's past, wrote a long piece the Times has never printed. Zo? Maybe he didn't dig up anything worth printing. . . For me, the best part of the story is that the intrepid Times man was holed up at Seal Rocks (sic) Inn, at 48th Ave. and Pt. Lobos, where the sun seldom shines on investigative reporters or anyone else. We could even have given him an excluder fit to print: There are no seals on Seal Rocks." —Herb Caen, the Chronicle's investigative reporter

Denny Walsh, a Pulitzer prize-winning investigative reporter for the New York Times, last January checked into the Seal Rock Inn, the oceanside motel in San Francisco where Hunter Thompson had stayed the year before to finish "Fear and Loathing on the Campaign Trail" for Rolling Stone.

Walsh had won his Pulitzer (with Al DeLugach, now of the Los Angeles Times) for a series on labor union corruption for the St. Louis Globe Democrat. Later, as a member of Life magazine's investigative unit, he broke the story on St. Louis Mayor Alfonso Cervantes' dealings with Teamster lawyer Morris Shenker and with organized crime, the story of former Ohio Governor James Rhodes' misuse of campaign funds and the story of the Justice Department's interference in investigations of possible tax-cheating and illegal campaign donations by companies associated with C. Amholt Smith, former President Nixon's close friend.

They've all stood up and Walsh has become widely known for his excellent sources inside the Justice Dept. and other law enforcement agencies, and for his ability to gain access to FBI documents, which have formed the basis for several of his more important stories.

In San Francisco, Walsh worked for nearly three months on an assignment that had intrigued him since his tenure with Life: to investigate Mayor Alioto's sworn testimony about his alleged Mafia connections in his lengthy libel suit against Look magazine. Walsh registered at the Seal Rock Inn under his own name, but kept a low profile, operated independently of the Times bureau in the Fox Plaza building and occasionally used the assumed name of Charles Freeman.

Walsh accumulated a massive amount of material in "seeking documentation for instances where his sources had raised questions about the mayor's testimony," according to an article in the August edition of [MORE] magazine, the highly regarded journalism review published in New York. The article was written by Brit Hume, [MORE]'s Washington editor, the author of "Inside Story," a book about his experiences as an associate of Jack Anderson, to be published this month by Doubleday & Co., Inc.

Walsh didn't keep the material in the motel. "Nevertheless," said [MORE] quoting a West Coast source who kept in touch with Walsh, "he awakened one night, shivering, to find that his motel window had been opened and the room apparently entered. Nothing was found missing.

"On another occasion, according to this source, Walsh ate dinner with a friend at a restaurant on Fisherman's Wharf. They came out of the restaurant

to find that the friend's car had been broken into and a suitcase and briefcase, neither belonging to Walsh, had been stolen."

In mid-April in San Francisco, [MORE] said, Walsh wrote a 10,000 word first draft in longhand on a legal pad. Then, he and Robert Semple, assistant national editor, worked in the kitchen of Walsh's home in Silver Springs, Md., a Washington, DC suburb, and edited the manuscript down to 5,000 words.

"This version," according to [MORE], "alleged that there were inconsistencies between Alioto's testimony in the Look case and 'information in the files of law enforcement agencies and private investigators.' If true, the allegations were potentially damaging to the mayor, since they called into question the veracity of his vigorous sworn denials of any improper link to the underworld."

Walsh and Semple took the story to New York, with a load of documents that filled two suitcases, and after some additional revisions, got approval from James Goodale, Times Vice President and general counsel. "I don't have any problems with it," Goodale told [MORE]. "If there was a lawsuit, I thought it was a lawsuit we could defend. We'll win. I see no reason why we don't have a defensible case. Sure, it's complicated. So what?"

At the end of April, the story went to Abe Rosenthal, the Times managing editor and the key man in deciding if it would be published. Rosenthal, [MORE] quotes Times sources as saying, found "no real problems" with the piece and Walsh set about arranging an interview in San Francisco with Alioto. He and Goodale had earlier decided not to interview Alioto until a decision had been made to publish the piece. Alioto said he was too busy as mayor and running for governor.

The Times was urged to wait, but [MORE] said the Times went ahead. Walsh, at the suggestion of Executive Deputy John DeLuca, submitted a list of more than 60 questions about specific points in his manuscript. Walsh demanded answers within 10 days.

He didn't get answers from the mayor, but the Times in New York was visited by two Alioto attorneys, Darrell Salomon and James Joy.

The two met for five hours with Walsh, national editor David Jones and Times counsel Alex Greenfield. When it ended, [MORE] said, Walsh was "no nearer getting the mayor's answers to his questions that he had been before."

[MORE], quoting from a transcript of the meeting, gave this sample exchange over the first of the questions on Walsh's list: "Have you ever met Frank Bompensiero and have you ever talked to him?" (Bompensiero has been identified by the FBI as a San Diego Mafioso.)

SALOMON: . . . The mayor first learned about Papale's dealings during the Look authors' interview and from the Look article. Once again the mayor would like to answer this question personally with you and responsible persons in the Times. . .

WALSH: How much did the mayor know about these dealings between Mr. Papale and Mr. Bompensiero?

SALOMON: Well, now, that's a question that is not clear in its phraseology, first of all. I want to ask you about that. At what point in time are you referring?

WALSH: At any point in time.

SALOMON: At any point in time?

WALSH: Yes.

SALOMON: That's very difficult to answer, Mr. Walsh, because his knowledge after the Look article would obviously be different than his knowledge before the Look article if his first knowledge of the entire lard transaction occurred from the Look article itself. Isn't that a fair statement?

WALSH: Yes, that's a fair statement.

Throughout the meeting, Salomon re-

Continued on next page

What Alioto wants retracted

Officially, Mayor Alioto sent word to the Guardian through press aides Tom Flynn and Julie Nichols that he had no comment on the [MORE] magazine story. However, Darrell Salomon, attorney from Alioto's law firm, has sent a formal demand of retraction to [MORE] in New York, asking [MORE] to retract "with equal prominence" nine points in the article that Alioto considers libelous.

Nichols declined to say whether Alioto would follow up his retraction demand, the first step in a libel action under California law, with a libel suit if [MORE] declined to make retractions Alioto considered suitable.

"We stand by our piece and Brit Hume (the author) 100%," [MORE] editor Richard Pollak told the Guardian. Herewith, the substantive portions of Salomon's letter:

"Mayor Alioto requests and hereby demands. . . that [MORE] retract with equal prominence. . . all of the words, phrases, captions, headlines, and drawings comprising your article entitled 'The Mayor, the Times and the Lawyers'. . . insofar as they state, insinuate, imply or are susceptible of any or all of the following meanings, statements, insinuations or implications:

1. "That there are inconsistencies between Alioto's testimony in the Look case and information in the files of law enforcement agencies which call into question the veracity of his sworn denials of any improper link to the underworld or to the Mafia."

2. "That knowledgeable 'government sources' including officials of the Justice Department have determined that Alioto committed perjury in testimony given during the Look litigation denying any improper link to the underworld or to the Mafia."

3. "That Alioto, confronted with Walsh's questions regarding these alleged inconsistencies during the 1974 gubernatorial campaign, and knowing his answers would be adverse to him, declined to be interviewed by the Times prior to the California primary election."

4. "That Alioto, acting through his attorney, refused to supply any answers to questions propounded by the New York Times concerning the veracity of his sworn denials of any improper link to the underworld."

5. "That the Walsh article truthfully called into question the veracity of Alioto's sworn denials of any improper link to the underworld or Mafia, and was supported by documents and information obtained from sources inside the Justice Department."

6. "That the Walsh article truthfully called into question the veracity of Alioto's sworn denials of any improper link to the underworld or the Mafia, and was 'killed' by Times Editor Abe Rosenthal, not because it contained false information, but because Rosenthal did not consider an alleged relationship between a prominent big-city Mayor and the underworld to be an important matter."

7. "That a person or persons having some professional, personal, political, business or 'Mafia' relationship with the Mayor, acting with his knowledge or consent, illegally broke into Walsh's hotel room and into an automobile in which he had been traveling for the purpose of stealing his property or doing other unlawful acts."

8. "That the unanimous determination of the jury in the second trial of the Look case, as reflected in its special verdict, declaring the Look article to be false in one or more particulars was entered as a result of its having been ordered to make such a finding by the Federal Judge presiding over the case, rather than as a result of its own independent evaluation of the evidence presented."

9. "That Mayor Joseph L. Alioto is either a member of the Mafia or has knowingly furthered the criminal purposes of the Mafia." □

Continued from previous page
 peated that Alioto wanted to be interviewed himself, that Alioto was legally entitled to be questioned in the presence of the person or persons responsible for publication of the Walsh story (Rosenthal, presumably) and that he would fly to New York at his own expense, so long as it was done after the primary.

Salomon angrily charged that some questions amounted to "guilt by association" and that they showed Walsh had falsified the record of the Look case in putting them together.

"Does the mayor still maintain," [MORE] quoted Walsh as saying, "that he did not meet with James Lanza and his father, Giuseppe Alioto, in a car across the street from Lanza's office in May of 1959?"

Replied Salomon, "That's another example, Mr. Walsh, of your misquotation of the record, which I believe representatives of the Times should take a close look at."

The Times, after Salomon's visit, was deluged with letters, telegrams and documents supporting the mayor's position. Rosenthal met on May 20 in his third floor office with Goodale and Floyd Abrams, a Times outside counsel. "They told Rosenthal the story was legally sound," [MORE] said. "We both said we're ready to advise you to go ahead," Goodale said.

Nevertheless, [MORE] said, Rosenthal said he had misgivings about the story and, after vigorous arguments with Jones and later Walsh, Rosenthal decided in effect not to publish it. The Times continued unsuccessfully for weeks to

interview Alioto, but the matter was finally dropped.

Rosenthal felt the story had two basic defects, [MORE] quoted Times sources as saying. The first was that it essentially failed to advance the Alioto affair beyond the Look article. "This seems an implausible line of thinking for several reasons," according to [MORE], "the main one being that the Look piece has been badly discredited. Indeed the Walsh manuscript says in the fourth paragraph that the Look piece was 'flawed by some rather serious errors in fact.'" (Look forces claim that, through two trials, 80% of the article still stands. Cowles Communications has won the case on a directed verdict on order of Federal Judge Russell E. Smith, filed Feb. 2, 1973. Alioto has appealed the verdict.) "What's more," [MORE] said, "Walsh's manuscript raised questions about a number of events which allegedly occurred after the Look story was published."

The second was that Rosenthal "reportedly felt that the story created an impression beyond the exact words that, in its totality, was unfair to the mayor. He is also reported to have thought that the length of the story—requiring extensive space in the Times—would in itself be a suggestion that the facts reported had greater significance than they actually did."

Rosenthal denied to [MORE] that the story had been killed, and he, Jones and Goodale talked of it as a story in preparation and they said the Times never discussed a story in preparation. "My assumption," Goodale told [MORE],

"is that consideration will be given to running it at the appropriate time."

Rosenthal declined to comment to the Guardian whether the story had been killed. He also said, through his aide Charles Kaiser, that the [MORE] story was "substantively incorrect," but he declined to say what portions he was talking about. [MORE] concluded the story was on the shelf.

Why did Rosenthal shelve the piece? Salomon told the Guardian, "We did our best to bring the truth home to the responsible editors of the Times and as a result the Walsh manuscript was rejected." [MORE] advanced these speculations: Cowles Communications is now a major stockholder in the Times and Gardner Cowles, until this spring, was a Times director. "Perhaps a Times story raising questions about Alioto's testimony in the Look case would help Cowles by undermining the mayor's credibility. But it might also backfire. Alioto would seize upon it as evidence of a continuing Cowles effort to undo him. Conceivably, too, the story could be frowned upon by the Ninth US Circuit Court of Appeals where the Look case is now pending. Either way, Alioto might feel compelled to sue the Times, if only to sustain the credibility of his appeal."

Yet, [MORE] said Goodale indicated Cowles wasn't a factor, at least in his recommendation that the piece was legally sound. [MORE] said it "wasn't likely" that Rosenthal, who had shown courage and integrity on more explosive stories, such as the Pentagon papers case, would be scared off "solely by the pros-

pect of a long and costly lawsuit from Mayor Alioto."

What seems likely, [MORE] concluded, was that Denny Walsh, the blunt-spoken, cigar-chomping son of a Los Angeles cab driver, wasn't "The New York Times kind of man and his story was not Rosenthal's kind of important reporting."

Walsh, since he's been with the Times, has balked at covering Watergate. He thinks the story has been overcovered in proportion to other stories about corruption.

"To him," [MORE] said, "the alleged relationship between a prominent big-city mayor and the underworld seems an important matter, especially if the mayor has given testimony on the subject which Walsh's sources consider suspect. But to an editor like Rosenthal, preoccupied like most Timesmen with international affairs and events in Washington, such a story must seem less intriguing, especially with the Times still trying to catch up with its principal competitor, the Washington Post, in covering the biggest Washington scandal in memory."

P.S. [MORE]'s original article on Alioto had an excerpt from Walsh's manuscript that summarized his charges against Alioto. [MORE] asked Alioto for comment, but instead of an interview got a visit in New York from Alioto attorneys Salomon and Joy, just like the Times.

[MORE] agonized and delayed publication of the issue for six days, finally deciding to run the article and omit Walsh's summary of charges in fear that a libel suit would bankrupt the magazine.

The August edition of [MORE] can be purchased through L&S Distributors, 1161 Post. ■

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Caveat inventor

By Tom Hamburger

Robert Currie, a San Rafael mechanic, spent months of his spare time perfecting a workshop lamp that could extend up to 20 feet from its base and pivot at any angle. Paging through the yellow pages he came across the Raymond Lee Organization of SF, the largest of the proliferating firms known as invention companies who offer to turn promising ideas into marketable products. Impressed by the company's claims of reliability and marketing expertise Currie brought his lamp to their Embarcadero office.

The organization urged the fledgling inventor to accept its marketing and product development expertise and persuaded him to pay close to \$1200 in fees for their assistance. When Currie received the "product development" work from the firm's drafting-engineering department he became suspicious. "I couldn't believe they could be so basically slipshod," he told the Guardian. "The drafting division sent personal letters promising to take my idea and develop it and all they did was copy my crude drawings. I was appalled."

What Currie didn't know was that Lee's drafting-engineering department consisted of a lone clerk sitting by an automatic typewriter signing personalized form letters "designed to mollify and gain the confidence of inventors." This information was disclosed in a flurry of state, federal and municipal suits brought against the Lee Organization recently in Los Angeles and SF.

Currie is one of many disappointed inventors who found out that invention development and marketing companies aren't always what they seem. The complaints about the \$100 million-a-year industry have become frequent enough to touch off investigations by the Federal Trade Commission and the State Attorney General.

Besides these official actions private attorneys, angry at the unethical business practices of the companies, have filed class action and individual suits. Norman Axe, a Beverly Hills attorney, has filed class actions in state and federal court against the Lee Organization alleging fraud, false advertising, unlawful practice of law (by giving advice on patent law) and other violations. Locally, patent attorney Paul Vapnek has filed a suit against Lee alleging fraud and unfair trade practices for illegally bilking two inventors of \$1,300.

Examining these and other cases the Guardian has isolated a pattern of false and misleading claims common among most of the invention companies operating in the Bay Area.

CLAIM 1: The companies make their livelihood from royalties on successful inventions rather than fees charged to clients.

When Guardian reporter-inventor Tom Green brought his idea for a curved sand wedge golf club to the Lawrence Peska Associates' SF office in the Wells Fargo building, he was told by regional manager Robert Adams, "The company makes its money from royalties on successful inventions, not from fees charged to inventors." Idex Corporation and the Global Marketing Co., also active in the Bay Area, made similar claims to Green.

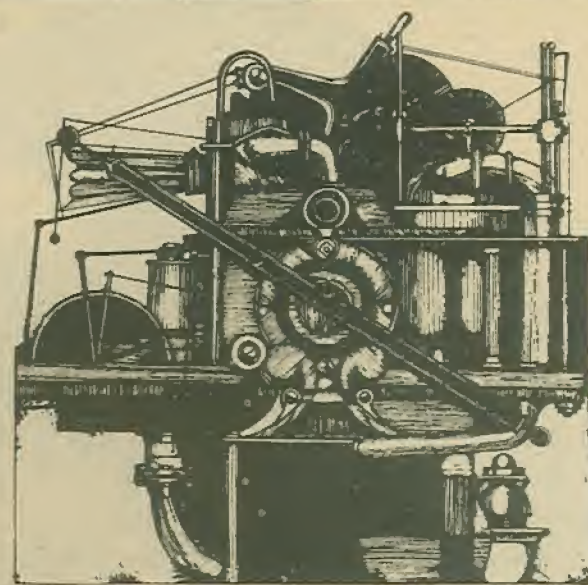
"These claims are absolute lies," SF patent attorney Vapnek, a member of the American Bar Association subcommittee investigating inventions companies told the Guardian. "These companies market hardly any products." Deputy State Attorney General Sanford Feldman, who has filed a half-dozen suits against invention companies in the past few years, said, "Not one of the companies I've talked to can prove they sold even 1% of the products that inventors pay them to sell."

CLAIM 2: The companies are very selective about which inventors they will take on as clients.

When reporter Green took his golf club to the Idex Corp. in San Jose, their representative, Kevin Kyes, told him that of 150 products submitted each week, only five pass the "rigorous" Idex screening test. "And after the five products pass the Idex screening board," Kyes told our inventor, "not one fails."

This quote evoked a guffaw from attorney Vapnek. "I had a client who went to Idex with a nebulous idea that was clearly unpatentable. He told Idex the idea. They said they would put it through their screening process and when he got home he had a message—his idea was a 'shoe-in.' Now my client is out 1,900 bucks." When the Guardian requested hard statistics to substantiate their selectivity claim Idex President Richard Bongiovanni refused, saying, "We don't want our competitors to know."

Peska Associates representative Robert Adams told reporter Green they weed out 90% of their potential customers in the initial patent search and market analysis stage. When asked for figures and records supporting this claim, Adams said, "We don't have such figures in this office. We don't keep records like that here." Deputy Attorney General Feldman found that "in most cases" the main criterion used by most firms in



selecting clients is the inventors ability to come up with a fee.

CLAIM 3: The companies will provide sophisticated marketing services for the inventor. New Product Development Services of San Francisco, Idex and Lee and Peska invention companies promised reporter/inventor Green these services. But according to sources in the LA Attorney General's office the marketing assistance offered by most companies is little more than a mailing service.

The SF suit against the Lee company alleges that the letter which Lee sent to manufacturers on behalf of his client was no more than the original patent application and a one-page description drawn entirely from the description the clients originally gave the company. Lee charged his clients nearly \$1,000 for this service. The suit further alleges that Lee used no discrimination in sending out the mailings.

Wham-O Manufacturing Co., father of the Frisbee and the Superball, estimates it receives 10-50 submissions a day from each of the larger invention companies. "We get up to 50 mailings a day from the Raymond Lee Organization alone," says Richard L. Gillespie, manager of product development for Wham-O. Rather than helping inventors, Gillespie thinks invention companies deter success. "The standard form letter sent by these companies is a turn-off."

The invention companies are able to take advantage of the unwary simply because there is no one watching them. Lawsuits provide a stop-gap form of relief, but the problem there is getting local DA's to move. "We're interested in the problem," Carol Hehmyer of the SF DA's consumer fraud unit told us, "but we have no investigation." What's needed: action on a regulatory agency from either the FTC or the state legislature. ■

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Calendar August 17-31

	Monday	Tuesday	Wednesday	Thursday	Friday
	19 <p>► "VOICES," lives and thoughts of five women, in drama by Bay Area poet, Susan Griffin, KQED, Channel 9, 6 pm.</p> <p>FLUTE MUSIC, solos and duets by composers of baroque, classical, and modern periods performed by the faculty, SF Community Music Center, 544 Capp, 647-6015, 8 pm, donation.</p> <p>► FOLK SONG FESTIVAL, with Kate Brislin and Piece of String band with numerous local performers, Part II of the 11th Annual Festival, SF Jewish Community Center, 3200 California, 346-6040, 8:30 pm.</p> <p>► "GERTRUDE STEIN," a Centennial Exhibition," books, letters, pictures and manuscripts from the collections of the Bancroft Library, UC Berk., 9 am - 5 pm, Mon. - Fri.</p> <p>RAYMOND CHANDLER'S "The Brasher Dubloon," starring George Montgomery as Phillip Marlow and William Bendix as a '40's private eye in "The Dark Corner," Cento Cedar Cinema, 38 Cedar at Larkin, 776-8300, \$2.50.</p> <p>► "PLAGUES on Managing The Future" lecture by program manager of National Science Foundation in series "Earth 2020" spon. by NASA, Palace of Fine Arts, Bay/Lyon, 469-1665, 7 and 9 pm.</p> 26 <p>DENNY and the Dynamic Dipsticks and all you can eat of minestrone, salad and french bread, Family Pharmacy, 4344 California, 668-7755, 6 - 9 pm, 99¢.</p> <p>"COMMON WOMAN," weekly focus on woman as the creator by Barbara Lubinski, KPOO, 89.5 FM, 11 am - 1 pm.</p> <p>"THE HEAVENS Were Taken By Assault," 1973 documentary by Santiago Alvarez on Fidel Castro's trip through Eastern Europe and Africa, Pacific Film Archive, 2625 Durant, 642-1124, 7:30 and 9:30 pm, \$2.</p> <p>"THE WANDERER" film adaptation of Alain Fournier's novel and "Last Year At Marienbad," Resnais' film about memory and reality, Surf Theatre, Irving/46th Ave., 664-6300, \$2.50.</p>	20 <p>WEST AFRICAN MUSIC and dance concert featuring the Ladzekpo Brothers, Center for World Music, 2640 College, Berk., 548-7777, 8 pm, \$3/\$2.50 students.</p> <p>► VICTORIAN ARCHITECTURE in SF, slide lecture on interiors and exteriors and panel discussion by members of the Victorian Alliance on restoration of these classic buildings, Presidio Branch Library, 3150 Sacramento, 7:30 pm.</p> <p>MOISEYEV Dance Company, performs lively indigenous folk dances, SF Civic Aud., Van Ness/Grove, 861-6445, 8:30 pm, through Sat., \$11-\$5.</p> <p>► CHAPLIN FILMS, "The Gold Rush" and short "Caught in a Cabaret," SF Library, Civic Center, noon.</p> <p>WOMEN'S UNION presents benefit for Santa Cruz Midwives Trial, with speakers Linda Bennett on the Birth Center and Barbara Erenreich on women as healers, with short films on home births, UC Berk., Pauley Ballroom, 7:30 pm, \$1.50.</p> 27 <p>STORYTELLING CARAVAN tells great stories, Eureka Valley Playground, 18th St./Collingwood, 1 pm.</p> <p>► LIVES AND WORKS of Maurits Escher "Painter of Fantasies" and Maxfield Parrish "Parrish Blue," SF Library, Civic Center, noon.</p> <p>► "RETURN To Creative Self-Reliance" lecture by Sharon Cadwallader, author of "The Whole Earth Cookbook" and "In Celebration of Small Things" on inexpensive, resourceful and creative suggestions for the home, neighborhood and community, UCSF, 500 Parnassus, rm. 300 HSW, noon.</p> <p>POETRY READING by local women poets Pat Parker, author of "Pit Stop" and Sybil Wood, Intersection, 756 Union, 397-6061, 8:30 pm, \$1.</p> <p>"THE OVERCOAT," film by Alberto Lattuada based on the short story by Nicolai Gogol, pathos comparable to Chaplin at his best, SF Jewish Community Center, 3200 California, 346-6040, 6:040, 8 pm, \$2/\$1.50 students.</p>	21 <p>FOLK MUSIC, country music, the Oso Family and Fritz Kasten featured performers at the Freight and Salvage benefit and auction, to raise money for their sound system, Freight and Salvage, 1827 San Pablo, Berk., 548-1761, 9 pm, donation.</p> <p>"BORN YESTERDAY," 1940's comedy by Garson Kanin, performed by and at Berk, Repertory Theatre, 2980 College, 845-4700, 8 pm, Wed. - Sat., through Aug., \$2.50.</p> <p>► "THE OPTIMISTIC Mr. Johnson (A White House Comedy)," world premiere of play about Andrew Johnson at the time of his possible impeachment, SF Main Library, Civic Center, 7 pm, Wed. - Fri.</p> <p>"FRIENDS ROADSHOW," International theatre, mime, music and comedy, 14 performers and musicians in Michael Spaghetti's Half-Ring Circus with juggling, acrobatics, stunts, comedy, fire-eating, a magic duck and some trained vegetables, Union Square, noon - 2 pm, other parks through Aug., 552-3965.</p> 28 <p>RINGLING BROS., Barnum & Bailey Circus, the greatest show on Earth, Cow Palace, 334-4852, afternoon and evening performances daily through Mon. (Labor Day), \$6 - \$4, free parade noon Wed. from Bayshore to the Cow Palace.</p> <p>► SF CHAMBER WINDS perform in Summer Sherbet Concert, Firemen's Fund Forum, 3333 California, 8 pm.</p> <p>"THE WOMEN," 1939 film directed by George Cukor, from the play by Clare Booth Luce, and Hepburn-Grant classic, "The Philadelphia Story," Gateway Cinema, 215 Jackson/Battery, 421-421-3353, \$3, through Sept. 10.</p> <p>"NATURAL ACTS (and Others)," hilarious improvisational theatre performed by the Pitschel Players, Intersection, 756 Union, 397-6061, 8:30 pm, \$1.</p> <p>FLAMENCO GUITAR played by Robert Wehrman in evening of the music of Spain, The Exploratorium, Bay/Lyon, 563-7337, 8 pm, 25¢.</p>	22 <p>► AFRICAN CLOTH painting, interpretations of native African styles by Kate Feldmann, Both-Up Gallery, above Cody's, Telegraph/Haste, Wed. - Sat. 2-5 pm.</p> <p>"AWAKENING GIANT," recent documentary on China by Danish author and explorer Jens Bjerre, SF Museum of Art, Van Ness/McAllister, 7:15 and 9 pm, \$1.50.</p> <p>"LEON RUSSELL" documentary film by Les Blank, maker of "Spend It All" and "Hot Pepper," spon. by Canyon Cinema, SF Art Institute, 800 Chestnut, 332-1514, 8:30 pm, \$1.50.</p> <p>IMPROVISATION THEATRE performs improvisation entirely on audience suggestion, Neighborhood Arts Program Community Theatre, 220 Buchanan, Thurs. - Fri. 8:30 pm, donation.</p> <p>"CALIFORNIA LITERATURE: The Search for Some Underlying Premises," lecture by Dr. Kevin Starr, California Historical Society, 2090 Jackson, 567-1848, 8 pm, \$2.</p> 29 <p>► BAROQUE MUSIC played on oboe, flute and harpsichord, concert spon. by the SF Conservatory of Music, at Bank of America, 555 California, noon.</p> <p>► "PARADISE IN PLASTER - The Movie Palace Idea," the rise, fall and renaissance of the movie theatre in America, copiously illustrated slide lecture by Steve Levin, SF Main Library, Civic Center, 7:30 pm.</p> <p>MARIN COUNTY FAIR, music, ballet, circus, exhibits, crafts demonstrations, fireworks, films-Marin Civic Center, San Rafael, off Hwy. 101, Thurs. - Sun. 10 am - 10 pm, \$1.75/\$1 under 18/under 12 free.</p> <p>"THE WITNESSES" film compiled from German footage of the Warsaw Ghetto and experiences of the few survivors, by the director of "To Die In Madrid," SF Jewish Community Center, 3200 California, 346-6040, 8 pm, \$2/\$1.50 students.</p> <p>FEMINIST PARTY presents tribute to Mrs. Martin Luther King, Sr. and Media Workshop Awards presentation by Flo Kennedy and Margo St. James, Glide Church, 330 Ellis, 861-3695, 7 pm, \$2.</p>	23 <p>"FEIFFER'S PEOPLE," play based on the sketches and writing of Jules Feiffer, performed by the Oakl. Ensemble Theatre, 660 13th St., 832-8030, Fri. - Sat. 8:30 pm, Sun. 2:30 pm, through Sept., adm.</p> <p>"GO WEST" with the Marx Bros., featuring Harpo's "Land of Sky Blue Waters" solo, and "Ladies In a Turkish Bath" starring Za Su Pitts, films at the Oakl. Museum, 10th/Oak, 273-3401, 8 pm, also Sat., 2:30 pm, \$1.50/\$1 students.</p> <p>LUIS BUNUEL'S electrifying film "Viridiana" and devastating parody of art films "2," benefit for Rivendell School, International Student Center, 70 Oak, 7 and 9:30 pm, \$1.50.</p> <p>FELLOWSHIP COFFEE HOUSE presents evening of "Readings on Women" 2041 Larkin/Broadway, 8 pm - midnight, \$1 including refreshments, 776-4910.</p> <p>► ORIGINAL COMPOSITIONS for six and 12-string guitar by. Wayde Blair, also Mariano Cordoba, flamenco guitar, SF Museum of Art, Van Ness/McAllister, 8 pm.</p> <p>TAJ MAHAL, Jerry Garcia/Merle Saunders, Rowan Bros. at Benefit Concert for Ethiopian Famine Relief, Berk. Comm. Theatre, Allston/Grove, 7:30 pm, \$4.</p> 30 <p>"VIVALDI'S VENICE" opulent film on this medieval Italian city and "Biological Clocks" study of the internal rhythms that regulate the lives of animals and humans, Lawrence Hall of Science, Berk., 642-5132, 1 and 3 pm, \$1/75¢ students/50¢ under 12.</p> <p>STARS of the Bolshoi Ballet with Maya Plisetskaya, 45 members of the corps de ballet and 65-piece orchestra, UC Berk., Zellerbach Aud., 8 pm, \$16 - \$12, 642-2561.</p> <p>CAL TJADER plays interpretations of Afro, Latin and Oriental jazz on vibes, drums and bongos, El Matador, 492 Broadway, 434-2913, 9:30 and 11 pm, 12:30 am.</p> <p>"THE TEMPEST" Shakespeare's divine comedy performed by the Palo Alto Community Theatre Workshop, 1305 Middlefield Rd., Palo Alto, 329-2526, 8:30 pm, \$1.50/\$1 under 19.</p>

lying alive in the wilderness, 1 pm, except

TEAM WALKS at 2 pm Sat. start at the east end of Rodeo.

WALK to Bird Island, Wed. at 3 pm, leaving from the beach parking area of Rodeo.

DEFENSE SYSTEM from the top of Battery Crankhite, the highest overlook a WW II gun emplacement, 3:30 pm, Thurs. and Fri. 1:30 pm.

THE HEADLANDS from the bluffs overlooking the beach, 10 am from the beach parking area.

WALK exploring the covered hills of the headlands, 4 pm, at McCullough Rds.

THE COASTAL SHORELINE WALK of four or five hours explores the coast between Rodeo beach and Tennessee Valley beach, 11:30 am Sat. from the Cronkhite beach parking area, and a two-three hour hike Sun. at 2:30 pm.

THE BIRD STALK of the lagoon, a two-hour swampy search, 9 am Sat. leaving from the beach parking area.

THE MIWOK INDIANS are the focus of a three-hour exploration Sat. at 3:30 pm from the east end of Rodeo Lagoon.

WILDFLOWERS and coastal plants of the hills, meadows and sea cliffs are featured 4 pm Sat. starting at the Battery Wallace parking area.

BUSHWACKING is a four-hour exploration of lands where the native Americans lived and deer and jack rabbits still inhabit, 11 am Sun. from the east end of Rodeo Lagoon.

A SHORT WALK emphasizing the geology of Rodeo Beach can be taken 11:30 am Sun. from Cronkhite beach.

Weekend Events

August 16-18

MARY-CLEERE, the awesome highpoint of "Beach Blanket Babylon" in concert with Bob Bendorff, Eureka Theatre, 16th St./Market, 863-9026, Fri. - Sat., 8:30 pm, Sun. 3 pm, \$2.

HIGHLIGHTS of classical ballet, performed by professional dance troupe directed by Henry Kersh in selections from Nutcracker, Swan Lake, and others, Palace of the Legion of Honor, Little Theatre, Lincoln Park, Sat. - Sun., 3 pm, donation.

"HALLELUJAH, I'm a Bum" joyful celebration of tramp-hood starring Al Jolson and Harry Langdon and "Phantom of the Opera" Lon Chaney's spectacular thriller, International Student Center, 70 Oak, Sat. 7 and 9:30 pm, \$1.50.

WORLD MUSIC FESTIVAL, featuring music, crafts, food from Asia, 40 artists, Center for World Music, 2640 College, Berk., 548-7777, Sun. 11 am, \$3/\$1.50 children.

BOLINAS COMPANY performs romantic comedy based on J.P. Donleavy's "A Singular Man," Bolinas Community Center, Wharf Rd., 868-1580, 8:30 pm, \$2.50, Fri. - Sat. and next wknd.

August 23-25

ABBEY LINCOLN (Aminata Moseka) in concert of poetry, song, dance, jazz and Afro-variations, Black Ensemble Theatre

Co., and the Son of Man Temple Singers, Community Learning Center, 6118 E. 14th St., East Oakl., 562-5261, Fri. - Sat. 8 pm, Sun. 5 pm, \$4.

BILLY FAIER contemporary and free-form banjo player and long-time folksy, Inn of the Beginning, downtown Cotati, 795-9955, Fri. - Sat., 9 pm.

"GETTING TO KNOW The Natives" macabre and festive comedy in two acts performed by the Celebration of Life Theatre/Dance Workshop, Intersection Theatre, 756 Union, 863-1886, Fri. - Sat., through Aug., 8:30 pm, \$3.

"WILHELM REICH: Body Therapy and Body Politics," symposium and first major conference on Reich in this country includes persons who worked closely with him and those extending his work, Palace of Fine Arts, Bay/Lyon, Sat. - Sun., 10 am - 10 pm, tickets from Esalen, 1793 Union, 771-1710.

FLOWER SHOW, featuring displays of every type of flower grown in California, hanging gardens, Bonsai trees, educational exhibits and demonstrations of proper care and feeding of plants, also entertainment, folk dancers and choral groups, GG Park, Hall of Flowers, San. - Sun. 10 am - 6 pm.

RENAISSANCE PLEASURE FAIR and Ha'Penny Market, over 200 booths of the best crafts around, unique food and entertainment of Renaissance England, Oak Forest, Black Point off Hwy. 37, 346-FAIR, 10 am - 6 pm, wknds. through September, \$4/\$1.75 under 12, free parking.

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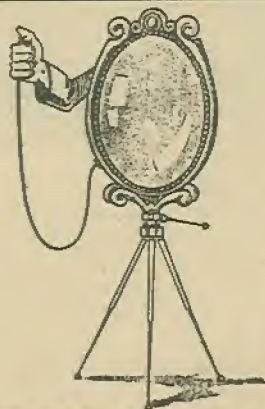
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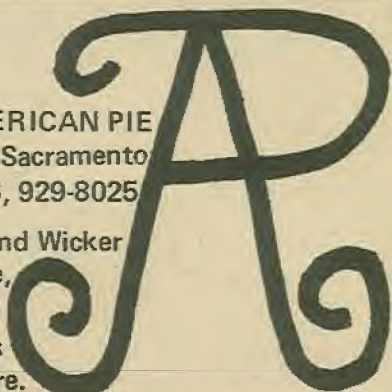
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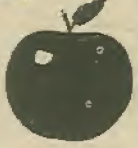
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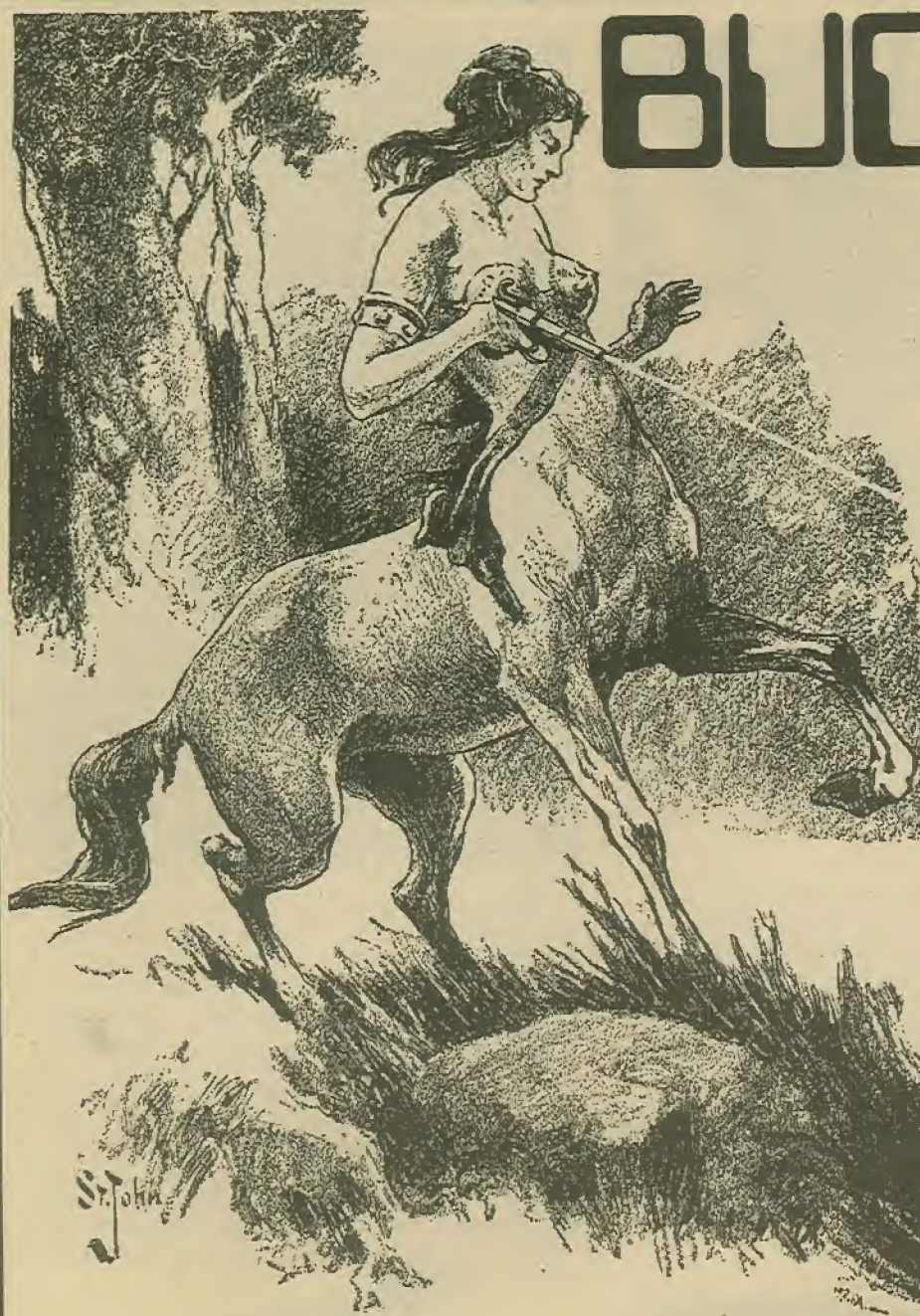
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BUCK ROGERS COMES OF AGE

By Dick Lupoff



For the first half of this century, science fiction enthusiasts were a small and non-vocal group. If you were into SF—please don't call it sci-fi—you got accustomed to carrying your favorite magazine inside something respectable like an algebra text or a copy of Collier's.

And you braced yourself for such questions as "You really read that crazy Buck Rogers stuff?" "You actually believe in flying saucers?" "What does it have to do with anything real?"

Today hundreds of colleges across the country are offering courses in science fiction, libraries that would not touch the stuff have installed whole sections of it, and the line about crazy Buck Rogers stuff hasn't been heard in the land for years.

How come?

The fact is less that science fiction has changed—although it has done so—than the rush of events has forced a recognition of the validity science fiction has possessed all along. Spaceships, television, antibiotics, and organ transplants have all forced skeptics to admit that those crazy science fiction people were right all along. On a more sinister note, terror weapons, psychological manipulation, pervasive bugging and the development of world power blocs have also borne out the cautionary words of H.G. Wells, George Orwell and others.

The bizarre events surrounding the Manson family directed attention to Heinlein's "Stranger in a Strange Land"—and like expanding ripples, to the rest of Heinlein's books and thence to the broad literature of the field.

Science fiction has changed, particularly in the past ten years. Prior to the development of popular fiction magazines—pulp—in the 1920s (the first pulps appeared earlier, but the first science fiction pulps appeared in '26) this kind of fiction was treated quite seriously, and deserved that treatment. H.G. Wells was, for practical purposes, the founder of modern science fiction—and was held in high esteem in the literary and political leading circles of his time.

But the pulp magazines, with their garish covers, simplified plotting and obligatory sensationalism, changed this. And for decades it was the pulp image that represented science fiction to intellectuals, academics and critics. Even so, in the latter days of the pulps, a number of science fiction's more recent great names were introduced and encouraged by John W. Campbell of Astounding and other pulp editors.

These writers included Arthur C. Clarke, Isaac Asimov, Ray Bradbury, A.E. Van Vogt, Theodore Sturgeon, Richard Matheson, Frank Herbert and Robert Silverberg. All of these writers are still active in the field, although—thanks to continued development

by other authors—all except Silverberg tend to be regarded as elder statesmen (not to say rear guard) representing the best of a by-gone era.

The leading authors in the field today are people who either bypassed the pulps, or arrived on the scene when the pulps were dead or dying.

The first revolt against pulp conventions took place in the 1960s under the title of "new wave"—an epithet borrowed from French avant garde filmmakers. It first flowered in England, with the writings of J.G. Ballard, Brian Aldiss and Michael Moorcock.

In the United States, new wave writing was advanced by the sensitive, poetic Samuel R. Delany; the brilliant Thomas M. Disch; and the powerful, original Roger Zelazny.

There are two major differences between new wave and traditional science fiction, one formal, one substantial. The formal difference was the more obvious, and hence the one to receive a great deal of attention at first. In pulp writing it had been virtually required that the prose be simple, the structure of stories straightforward—that readers not be challenged.

In the anti-pulp period, formal experimentation replaced this formula. Stories took place in vague and dreamlike settlements; characters wandered aimlessly through desolate scenes of sterility and disintegration. Events occurred in a disjointed sequence leaving protagonist and reader equally unable to cope.

This period of experimentation was carried to excess in a good many stories, and has largely disappeared, leaving a residue, however, of increased freedom of form and expression for writers.

More important than the new wave's experimentation in form was its transfer of concern from physical action and contests of violence to psychological action and contests of morality, of sanity, of the ability of the human psyche to survive the technological era. Outstanding authors working in this new channel, in addition to those already named, include Ursula K. Le Guin, R.A. Lafferty, Barry Malzberg, Philip K. Dick and Gene Wolfe.

A few additional pulp-era writers who have kept up with changing emphases and increasing sophistication are Paul Anderson, Fritz Leiber, James Blish and—on occasion—Harry Harrison.

One pulp-era great whose late works require attention, but whose talent has regressed as his commercial acceptance has increased, is Robert A. Heinlein. A natural story-teller (his formal education was in engineering—at the US Naval Academy), Heinlein vaulted to the top of the field by virtue of a straightforward, naturalistic style. He wrote of believable, human charac-

ters, complete with warts and quirks and "Uh's" in their dialog.

Unnoticed behind the facile narration, however, was a conservative—no, a reactionary—attitude toward virtually every social, political and human problem. As western and particularly American, attitudes liberalized in the post-McCarthy era of the Sixties and Seventies, Heinlein's writing became increasingly hard-shelled and regressive.

His most recent two books, both gigantic best-sellers, have carried a load of arrogance, elitism, sexism, social super-Darwinistic capitalism and frontier-justice style militarism that is nothing short of enraging. (The titles, should you want them either to avoid or to check out, are "I Will Fear No Evil" and "Time Enough for Love.")

But as Sturgeon said some years ago in an eloquent plea, it is not wise to judge any art form by its worst works. The dross should be swept away and the remaining works should be judged.

In the case of science fiction, it is no more sensible to begin with a product of Heinlein's declining years, or a work like Asimov's recent "The Gods Themselves" (Asimov has turned mainly to non-fiction and has not in the least kept up with developments in science fiction) than it would be to pick up a chunk of worthless and derivative trash such as Lin Carter's latest carbon-copy of Robert E. Howard's Conan or Edgar Rice Burroughs' John Carter.

For current information on activities in the science fiction field, the indispensable periodical is a modestly-produced but doggedly thorough newsletter called Locus. (Available from PO Box 3938, SF 94119 at 40¢ per copy.) Far more elaborate coverage with emphasis on criticism rather than news, is available in Algol and The Alien Critic. (Algol, \$1.25, PO Box 4175, New York 10017; Alien Critic, \$1 per copy, PO Box 11408, Portland, Oregon 97221.)

But the trick in getting into science fiction—as, of course, with sampling restaurants, films, rock groups or clothing stores—is to check out the general style of a book that you're interested in and get someone knowledgeable to steer you on to the authors and titles most likely to suit your taste. If you don't do that, and just go in blind—well, you might stumble across something super by sheer accident, but you run a heavy risk of hitting a bumper and getting turned away from the really good stuff, all by happenstance.

Richard A. Lupoff is a science fiction author and critic. His most recent novel is "Into the Aether" and his next will be "Fool's Hill," both published by Dell. His most recent volume of criticism is "The Comic Book Book" published by Arlington House and his next will be "Barsoom: Edgar Rice Burroughs and the Martian Vision," to be published by Mirage Press. (Baltimore). ■

THE GOLDEN AGE OF SF ART

By Dick Lupoff



Science fiction illustration blossomed during the pulp era—generally dated 1926-53, but particularly during the thirties. This was partially due to the publishing format of the magazines: the standard pulp format was about the size of Time magazine. An alternate popular format was the so-called "bedsheet," closer to the size of Life. Those were big pages, and solid copy tended to "gray-out," thus turning off readers. Commerce and art being as ever intertwined, the obvious solution was a generous dose of illustrations.

The art of the pulps was influenced by art deco—the sleek, streamline, often machine-dominated images of this movement perfectly complemented the optimistic, romantic stories of the pulp writers. Leading artists, were Frank R. Paul, Virgil Finlay (above, right), Hammes Bok (above, left), J. Allen St. John (page 21), Edd Cartier. . . and scores of lesser lights.

With the fifties, most of the SF magazines died off. Those which survived switched to the smaller "digest" format, a size less hospitable to illustration. And more recently the paperback book has come to dominate the field: in this format there is little or no interior illustration, and covers are small and cramped. The Golden Age of Science Fiction Art is, at least for now, over.



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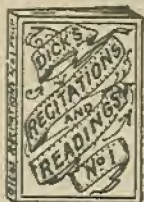


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THE BEST OF SCIENCE FICTION AND WHERE TO FIND IT

By Joe Belden and Dick Lupoff

Arthur C. Clarke, known to many through his work on "2001: a Space Odyssey," takes as his task the meticulous mapping of the future. Shortly after World War Two, Clarke suggested the use of orbiting Earth satellites to relay radio communications around the globe. Such satellites are now an integral part of international communications.

His "Sands of Mars," written in 1951, seems hardly dated at all despite the fantastic advances in rocketry since then. Clarke often uses the various planets, moons, asteroids and other debris of the Solar System as props for his stories, as in "Saturn Rising" (the commander of the first expedition to Saturn's moons returns years later to run the first hotel with a view of the rings), and "A Meeting with Medusa" (a crippled airship captain of the future is given command of a balloon to explore the stormy atmosphere of Jupiter). Clarke's stories are impeccable as to scientific accuracy, but his emphasis on detail often serves to make the future seem banal (witness the identification of Hilton as the operator of the orbiting space hostelry of "2001"). Nevertheless, his love of science suffices to compensate for whatever slowness of plot may afflict his works.

Slowly is not a problem with Robert Heinlein. His stories are written not to describe what the future will be, but what it might be. He postulates a Venus colonized by feudal corporations from Earth, worked by slaves and ruled by either Dutch patroons ("The Logic of Empire") or Brazilian nobles ("Podkayne of Mars"). In "The Red Planet" Heinlein's vision of Mars is chilly but habitable, again by exploited colonists who eventually revolt against the Company. His future Moon is much like the 18th century Australia, a prison without walls for political and criminal exiles from all of the Earth's nations ("The Moon is a Harsh Mistress"), who eventually get together and throw off the . . . well, you get the point. Heinlein's works of the late Forties through the early Sixties are noteworthy for zippy, albeit rather similar, plots. But as noted in the introductory article, his later pieces tend towards being tracts on the virtues of right-wing individuality and female submissiveness.

Isaac Asimov, one of the most prolific writers in any genre, with literally hundreds of books to his credit, is in the same league with Clarke and Heinlein. His works are based less in the realities of science (several books rely heavily on the scientifically implausible "anti-gravity") but benefit nonetheless from the (as he refers to himself) Good Doctor's good humor and skill as a writer.

Another writer who deserves a place in the classic pantheon is Stanley G. Weinbaum, who died in 1935 at the age of 33, just 18 months after the publication of his first short story. Weinbaum is revered for having brought the extraterrestrial being to life. Up to the time his first work, "A Martian Odyssey," appeared in 1934, unearthly creatures in science fiction were universally depicted as horrible monsters whose sole purpose was to be killed by the hero in order to save the heroine. But Weinbaum wrote of a friendly Martian creature named Tweel and incidentally revolutionized the concept of the Bug-eyed Monster. His stories, all written in the early Thirties, are immensely readable today.

But alas, the Mars written about by Clarke, Asimov, Heinlein and Weinbaum is no more, put to death by the mercilessly unromantic instruments of the American Mariner spacecraft. The Mariner missions, beginning with a flyby by Mariner Four in 1965, and ending with

the spectacular success of Mariner Nine which sent back over 7,000 photographs of Mars while orbiting that planet between Nov. 13, 1971 and Oct. 27, 1972, proved the atmosphere much too thin to support human life; no canals, not even any vegetation—in fact, a crater-pocked surface much like that of our Moon, with a volcano as huge as the state of Nebraska. Other Mariner missions sent back equally pessimistic reports about Venus. Once imagined to be a steamy planet reminiscent of Earth in the carboniferous age, Venus turned out to resemble nothing so much as a medieval conception of hell: temperature 800 degrees; unbelievably dense atmosphere with pools of molten rock bathed in a blood-red light filtering through an unchanging blanket of clouds.

Now wonder, then, that latter day SF writers have turned to extrapolations of conditions on Earth rather than tales of exploring the planets, although many have avoided the danger of being overtaken by the facts by situating their stories on planets of far-flung star systems. The emphasis has inexorably shifted from predicting the future to postulating a future (or alternate) Earth as a means of commenting on very real and very present social and political trends. In 1955, John Wyndham took note of the nuclear hysteria and political paranoia of the day and wrote "Rebirth," a tale of post-atomic war America where mutant children try to hide their parapsychological powers from a fear-ridden, rigid, puritanical society. Somewhat later the British writer Anthony Burgess commented on the violence of the age in "Clockwork Orange," as did Roger Zelazny in his "Damnation Alley," the tale of the last Hell's Angel, commissioned by the nation of California to carry a vital anti-plague serum across a United States destroyed by bacteriological and meteorological warfare, pursued by giant bats and thwarted by carpets of omnivorous vegetation.

An indispensable introduction to the new wave is the "Dangerous Visions" anthology of short stories, edited by the enfant terrible of SF, Harlan Ellison.

Ursula K. LeGuin, winner of both the National Book Award and SF's Nebula, and one of a growing number of women SF writers, writes of bizarre societies on far-flung planets to comment on the problems of morality with a humane passion that informs all of her works. Try "The Dispossessed," or one of her earlier works like "The Lathe of Heaven" or "The Left Hand of Darkness." R.A. Lafferty is another writer concerned with morality, but from a very different point of view from LeGuin. A collection of his short stories has been published under the name "Nine Hundred Grandmothers."

A strong current in the new wave of science fiction centers on the use of drugs, from LSD to speed. Philip K. Dick uses drugs and madness to explore the paranoia induced by the stress of post-modern society, the nature of reality and the difficulty in gaining a common access to it. Dick writes with a combination of terrifying immediacy and a black humor that has led him to be compared with Burroughs—William, not Edgar. Try his latest novel, "Flow My Tears, the Policeman Said," or one of his earlier mindblowers like "Ubik," "Three Stigmata of Palmer Eldritch" and his short story collection "The Preserving Machine."

Possibly the "new-wavest" of all the new wave stories, Brian Aldiss's "Barefoot in Your Head," is a novel set in Europe in the years following a war whose main weapon is a widely dispersed hallucinogenic drug. It is the tale of a continent on an endless acid trip, told by one of its inhabitants.



SF browser in Waldenbooks on Geary.

Thomas M. Disch, who wrote the story on which the TV program "The Prisoner" was based, is a specialist in unalloyed paranoia. A good example is his "Camp Concentration." Set in late-Seventies America, it is the diary of a conscientious objector who is taken to a special camp in the Southwest. While "President McNamara" is using nuclear weapons in a land war in Asia, the camp's inmates are being used for medical experiments, including the injection of a special strain of syphilis germs whose effect is to vastly increase the subject's IQ and then to cause death. Written in the first person in diary form, it is a heavy story.

Michael Moorcock is a British writer of the new school who suffers from literary schizophrenia: in his legitimate persona he produces outstanding books like "Behold the Man" and "The Final Program." In his alternate identity he grinds out pulp formula trash like the sword-and-sorcery tale "The Eternal Champion." Books of the latter ilk are identifiable by their covers, which inevitably feature musclebound heroes in fur jockstraps. Roger Zelazny likewise suffers from the same affliction. Remember the rule of thumb: don't waste your time on books with men in fur jockstraps. □

BOOKSTORES

Now that you have some idea of what to look for in science fiction books, here's where to find them:

San Francisco has a lot of book stores with good paperback selections. **Books, Inc.** at 156 Geary has a large stock of SF paperbacks from Britain, which means not only titles otherwise unavailable in the US but high quality covers that are worth the slight extra cost.

Right across the street, **Waldenbooks** is a brand-new shop with an energetic array of SF. Other places to check out in the downtown area are **Brentano's** (a whole basement of paperbacks and a lot of SF on Sutter between Kearny and Grant), **Doubleday** (corner of Post and Grant), and **Harold's**, purveyor also of soft-core porn and out-of-town newspapers on Geary near Mason. If you're in the Cannery, try **Upstart Crow & Co.**

The Tides of Sausalito is a big tourist stop, but caters to the Marin County geist by stocking a bunch of SF. On weekends the place resembles Macy's on sale day, but other times it's possible to come in, have a cup of coffee, sit on the steps and read.

The typical SF addict cannot afford to buy new paperbacks at at least a dollar a clip but fortunately there's a market in used paperbacks as well. The place to go in the City is **McDonald's Books**, at 48 Turk in the bowels of the Tenderloin. Hardly distinguishable from the outside from the "adult" bookstores which dot the area, McD's is actually a musty jungle of used books of all types and ages, paperbacks, hardbacks and magazines. "Over One Million Items" is their boast, and surveying the piles and piles of battered reading material, it is easy to believe. The SF department is buried in the cavernous depths of the store, visited by inveterate SF freaks who paw gently through the haphazard piles of books and magazines, sometimes passing an entire day in the gloom while leisurely "sampling" what is for sale.

Pellucidar, at 2441 Shattuck in Berk., sells used SF books, although in a slightly different ambience, but the East Bay's main attraction for the science fiction junky's nocturnal urges is the DeLauer News Agency, 1310 Broadway in Oakl. Open 24 hours a day, 365 days a year, with a titanic selection of SF, what more could you want? ■



PHOTO BY RICK GROSSE

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'Roundheads and peakheads'

By Bertolt Brecht, *The Alternate Theatre*, 4316
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"I need a quick witted audience that knows how to
observe and gets its enjoyment from setting its
reason to work...I'm not writing for the scum
who want to have the cockles of their hearts
warmed."

--Bertolt Brecht, July 1926

By far the most unusual theatrical offering cur-
rently in the Bay Area is The Alternate Theatre's
production of the rarely-done Brecht saga
"Roundheads and Peakheads." The Oakland group
performs Brecht's epic outdoors in their theatre's
appropriately dingy courtyard. The play's
scenes are announced via signs strung on clothes-
lines, masked actors deliver their dialogue from
adjoining roofs, platforms and windows while the
audience sits on tiers at one end of the yard
watched over by five huge malevolent paper-mache
landlords. It's the most effective setting for Brecht
I've ever seen, one I'm sure the playwright would
approve of.

The drama, with music by Hans Eisler, is a
more qualified success. "Roundheads and Peak-
heads" is loosely based on Shakespeare's
"Measure for Measure." Written by Brecht in
1931-1932 in response to Hitler's emerging racial
policies, the play was still in galley proofs
when all of Brecht's writings were banned in Ger-
many. It was not performed until a 1936 pro-
duction in Copenhagen.

As a political analysis of the future of Nazism
however, the drama falters. Brecht proposes
that in the mythical land of Yahoo, the race in
power, the Czuchs (Roundheads) will only per-
secute their minority Czichs (Peakheads) to a cer-
tain point. Subtitled "The Rich and Rich Make
Good Company," the drama maintains that ul-
timately wealthy Roundheads would ally them-
selves with wealthy Peakheads....the interests of
classist capitalism over-riding the stabilizing
satisfaction of racism which distracts the poor
and sets them to fighting with each other. But,
while "Roundheads and Peakheads" is clearly
meant to be an allusion to the situation in Nazi
Germany, things didn't turn out quite as Brecht
had predicted. Brecht's miscalculation was perhaps
caused by the playwright's belief in man's in-
clination toward rationality, a relief which
artistically distinguishes Brecht from such post-
war writers as Genet.

Brechtian critic Martin Esslin feels that be-
cause Brecht's historical assessment of Nazism was
less than accurate the drama "Roundheads and
Peakheads" is "invalidated." I disagree. The rich
of all races do tend to take care of each other,
leaving the confused and ambitious poor to wres-
tle with the question of where their true self-
interest lies, (a dilemma recently witnessed dur-
ing the Zebra manhunt when members of the
Black community came out in support of racist
police tactics). And "Roundheads and Peak-
heads" does deal mightily with the odd gyra-
tions people go through in the name of self-
preservation. Although it is not Brecht's most
polished and coherent work, the play is full of
humor, fine dramatic scenes and permeated with
a very contemporary political wit and wisdom.

Intelligently directed by Andrew Doe, The Al-
ternative Theatre's production is not flawless, but
very impressive. The work is difficult and long,
with numerous scene changes and a large cast
most of whom play multiple roles. It sometimes
feels as if a small city is performing. Particular
praise to all the women in the company, Allison
Mills, Claudia Oehrele, Mimi Seton, Deborah Dan-
iels and Victoria Oswald.

It's good to remember when seeing Brecht, that
he has often stated he wants his audiences to have
a "critical attitude while in the theatre (as opposed
to a subjective attitude of becoming completely
'entangled' in what is going on)." It is this kind of
intentional and self-conscious crudity, with no at-
tempt at recreating reality on the stage, that makes
Brecht plays so exciting.

No one interested in Brecht should miss
"Roundheads and Peakheads." Dress warmly...
bring a cushion and let it happen.



The Alternative Theatre's
'Roundheads and Peakheads.'

The Garret

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"The Garret" is an unhappy combination of set
pieces and improvisation vaguely structured around
the six inhabitants of an old Victorian house who
go from childhood to old age as the evening pro-
gresses. I find the cast talentless, the humor weak,
the attempts at improvisation feeble and the even-
ing a total loss.

As an example of the calibre of the material
used in "The Garret" I offer some of their set ly-
rics...

I'm not embarrassed to be seen with you
I don't mind your hunchback or your size 16 shoe
or
You're so dainty as you eat your banana peel
And gaze at me with the one eye that is real

If that turns you on...you might like the show.
For far less money however, I recommend "The
Wing" and improvisational company now at the
Savoy Tivoli, Thurs. through Sat. "The Wing" is
funny, appealing and quick witted, making "The
Garret" group look like sixth grade improvisa-
tional drop-outs.

Pacific Ballet

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mat. 2 pm. Info. 563-1217.

Since my daughter is dancing with John Pasqual-
etti's Pacific Ballet during their current summer
season, I don't feel I can give a very objective
(whatever that is) critical report of their activi-
ties. But without nepotism clouding my eyes, I
can say that the company (augmented with dan-
cers from the Oakland Ballet) has become one of
the most original, ambitious and productive bal-
let troupes on the West Coast...well worth seeing.

Pacific is premiering seven new ballets this se-
ason, which considering their economic resources
is in itself a staggering accomplishment. I'm not
claiming that everything they put on stage is a
masterpiece, but many of the ballets have wonder-
ful moments, great potential and good dancing.
Moreover, I'd far rather see the company bravely
attempt original works than subsist on shadowy
revivals of aging masterpieces.

Five of the new ballets are the work of John
Pasqualetti, a gargantuan choreographic feat that
probably shows more chutzpah than wisdom. But
Pasqualetti needs to see his visions on stage. Dance
is the most ephemeral of the arts. You can't
make up dances in private at the typewriter or the
drafting table. Choreography is by necessity a
public display and one of the reasons there are so
few major choreographers in the United States
today is that there are so few companies able or
willing to let them experiment and learn their
craft. ■

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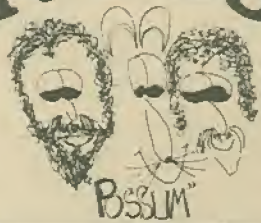
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MUSIC

Jack McDonough

Stoneground

"We wanna make a great record," said Stoneground lead guitarist Tim Barnes. "It's impossible to do anything without a good record. Even people in San Francisco, where it used to be a little more isolate, now they respect a good record. Before when Stoneground was ten pieces it was impossible to have a hit record. That band was good visually, but it didn't come across on record."

The band now consists, besides Barnes, of bassist Terry Davis and keyboarder Fred Webb, who collaborate in writing many of the band's tunes; drummer Sammy Piazza, formerly of Hot Tuna; and two female vocalists—Annie Sampson, who has been with Stoneground for many years, and Jo Baker, who was well known when she sang locally with Elvin Bishop's band.

Barnes, however, is the sole remaining bona-fide original member of Stoneground, which started as a trio in Walnut Creek and has since had a long and checkered history. The Stoneground which won the hearts of the Bay Area and which represented to many the flowering of the musical-communal-energy aspect of the Spirit of San Francisco took root in 1969 when Barnes' band began backing Sal Valentino and four female vocalists (Lynn Hughes among them) on the Warner Brothers Medicine Ball Caravan.

That fusion worked well and when the Caravan returned to America from England the people involved decided to continue working together under the Stoneground name. Warners signed them, and the band—which underwent various personnel changes, but remained headed by Valentino—recorded three albums, none of which made much of a splash through they all contained some vibrant, well-plotted and absolutely first-rate music.

The vibrancy was not enough to charm Warners, which, like other companies in its business, likes to sell records, and the band was cut loose. They continued to work but various tensions piled up, and in January of last year Valentino took his silvery voice, Lydia Moreno and guitarist John Blakely, and left Stoneground to form his own group. (That band has since dissolved and Valentino is now working with his original band, the Beau Brummels, one of San Francisco's very first hit bands. There should be a record on the way soon.)

Then, a year ago, the two youngest members of the band, Corey Lerios and Steve Price, left to form Pablo Cruise.

The first decision facing those who stayed behind was whether to try to keep the band alive at all. Barnes was close at one point to trying a solo thing, but soon realized that was impractical simply because no one knew him as Tim Barnes. So Barnes—who, as an original member has the most personal commitment to it—decided to carry on with the name.

Even that decision caused problems. As manager Geoff Torrens put it, the name Stoneground "has a past connected with it that's kicking us in the teeth. Stoneground has been through so many changes that we lost a good deal of our audience along the way and we've had to work very hard to re-establish it."

Internally, there were efforts to rid the band of the vibes of the Valentino era, Torrens says. "There was bitterness toward Sal because he was drawing more money than anybody else. In a way that was valid because Sal was better known than anyone else and he was the leader. But it wasn't very good for the morale of people who'd been making \$75 a week for two years. So now we have a situation where everybody gets the same, roadies and everyone. We pay the bills and split what's left." Barnes elaborates: "The main ideas behind Stoneground are mostly to have good original material that people will know immediately as our songs, and to have a good working situation where you don't have the kind of hierarchy that you find in a lot of bands."

So much for internal direction. The tone of the external direction seems to have been set mostly by Barnes, who, according to Valentino's description, is "a real rock and roller, the kind of guy who believes that you just get into it. Just get into it and that's all there is to it."

The best of the original tunes ("I've Got a Feeling," "Make Up Your Mind") and the solid older stuff the band does ("Heat Wave," "Rock Bottom," "Hit the Road, Jack") all bear out this rock and roll bent.

If you want to sample this brand of rock and roll and to see the new face of a band that was once, and may again be, loved by the Bay Area, Stoneground's next local dates will be Aug. 30 and 31 at Marine World's Jungle Theatre, in Redwood City. They will open for Elvin Bishop, with whom they have been doing various dates recently. Elvin's new record on Capricorn, "Let It Flow," has Stonegrounders Annie Sampson and Jo Baker doing backup vocals. ■

FILM

Lennard J. Davis

'Going places'

"Going Places" is a new French film by Bertram Blier. It is basically an episodic chronicle of two overgrown badboys who steal cars, bother women and harass the bourgeois contentment that France has made famous. Gerard Depardieu and Patrick Dewaere play Jean-Claude and Gerald—two bad yet likeable fellows with a streak of Robin-Hood generosity. There share a submissive shampooer named Marie-Ange (played by Miou-Miou, another bi-syllabic sex-kitten) as a kind of girlfriend/maid/where.

In a way, the film is a mythic quest for the perfect lay. On the one hand we have frigid Marie-Ange, sleeping quite indifferently with anyone while running the gamut of emotions from boredom to drowsiness. She manages to loosen up and in a very funny scene she sleeps with a strange schlep who makes her come—much to the chagrin of her two lovers. On the other hand, Jean-Claude and Gerald seek the "real woman" as opposed to "dog meat," as one of them puts it. They post themselves at the exit to a women's prison in search of this mythic beast and, as the door opens, everybody's "real woman" walks out—Jeanne Moreau. Even after many years of sexual abstinence, and a touch of old age, she still manages to look like the entire French army spent the night with her. The balance of the movie pales in comparison with the moments Ms. Moreau spends on the screen. The two fellows befriend her in weak

imitation of "Jules and Jim," show her a fine time, wine her and dine her, take her to the ocean, buy her clothes, check into a fancy hotel and eventually make love to her. There is a good deal of gentleness and sadness in these sequences that almost atones for their generally shoddy behavior toward women.

"Going Places" is basically a comedy. The violence or sadism people accuse it of is surprisingly harmless. The sexual assaults for the most part are never performed on unwilling victims. Pauline Kael called the film "a sexual Keystone comedy," and given this, it is sort of ridiculous to feel sorry for the man whose Citroen is stolen, or the woman who is felt up, anymore than we feel sorry for the man whose house is totalled in a Laurel and Hardy film.

The perennial enemy of Bertram Blier is the French family, and particularly the fat/thin/balding/well-dressed/but always smug father-type who always gets his car stolen and always seems to deserve it. One of the last sequences shows a young girl, caught in the claustrophobic clamminess of the nuclear family, revolt against her father and run away with our naughty trio in the family automobile. However, if Blier is saying that his group of ersatz-hippies is an alternative to bourgeois society, he fails. They are plastic and uniquely French equivalents to the counter culture, and their utopian world of riding in cars, living in the country, wearing fancy clothes and using up money apes the jet set in ways too familiar to mention. ■

EVENTS

AUGUST 15 THROUGH 31

By Ellin Extra



Ester Phillips on KQED TV from the Boarding House, Aug. 21.

MUSIC-DANCE

Free Summer Sherbet Series

presented by the SF Conservatory of Music: Goldberg Variations, played by Robin Sutherland, Aug. 14; chamber wind music, Aug. 28, 8 pm, Fireman's Fund Forum, 3333 California; piano, violin and guitar concert, Aug. 21; Baroque music with oboe, harpsichord and flute, Aug. 27, noon, Bank of America, 555 California.

Protest Music Festival sponsored by NICH (Non-Intervention in Chile), to benefit Chilean refugees and prisoners of the military junta, featuring Daniel Viglietti, Uruguayan composer and singer, Aug. 15, 7 pm, Sacred Heart Church, Willow/Locust, San Jose; Aug. 16, 7 pm, Glide Church, Ellis/Taylor (with Holly Near); Aug. 17, 7 pm, Newman Hall, Dwight/College, Berk., 548-3221, \$2 adv./\$3 door.

"San Francisco Dance Summer 1974," a performance of new works by students and professionals, presented by the Stanze Peterson Dance Theatre for the benefit of the Dance Studio, Aug. 15-16, 8 pm, SF City College Theatre, Phelan/Judson, 863-8088, \$2.

Evening of Gershwin with the SF Symphony Orchestra, under Erich Kunzel, with Veronica Tyler, soprano, Arthur Thompson, baritone, Aug. 16, 8:30 pm, Paramount Theatre, Broadway/20th St., Oakl., 465-6400, \$7-\$4; Aug. 18, 8 pm, Flint Center, De Anza College, Cupertino, 246-1160, \$7 - \$2.50.

Cris Williamson sings for her sisters, Aug. 16, 8:30 and 10 pm and in a special benefit for Olivia Records (a new recording company for women), Aug. 20, 8:30 pm, Full Moon, 18th St./Eureka, \$1.

Music by Candlelight: The New Medieval Jazz Ensemble, vibes, clarinet, string bass and percussion, doing renaissance works and free improvisation in a baroque style, Aug. 16; Marigene Malm, piano, performing works by Bach, Beethoven, Chopin and Hindemith, Aug. 23, concerts at 10 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$1.

Under the Stars at the Jungle Theatre, Cold Blood and Gideon and Power, Aug. 17, \$4.50 adv./\$5.50 door; Bill Withers and Dave Alexander, Aug. 24, \$5 adv./\$6 door, doors open 7:30 pm (bring a sweater), Marine World, Africa USA, Redwood City.

Opera at the Vineyards presented by the Merola Opera Program, "The Magic Flute," performed in English, for the benefit of the Merola Program which trains young American singers, Aug. 17-18, 3:30 pm, Paul Masson Mountain Winery, Saratoga, \$12.50 (sponsor)/\$5.50 (gen.).

Free Jazz Concerts: Lenny McBrowne, Aug. 17, 1-2:30 pm; Ortiz Walton, West Coast Bass Violin Choir, Aug. 17, 2:30 - 4

pm; Ray Scramaglia, Aug. 24, 1-2:30 pm; Vaughn Aubrey, Aug. 24, 2:30 - 4 pm, Music Concourse, GG Park.

Pops Concerts with the SF Symphony: Tchaikovsky, under Kunzel, Aug. 17; Benny Goodman, special guest, under Arthur Fiedler, Aug. 23; Old-Timers' Night, under Fiedler, Aug. 24; shows at 8:30 pm, Paramount Theatre, Broadway/20th St., 465-6400, \$7-\$4.

World Music Festival, with music, crafts and food from Asia and scores of different artists, Aug. 17 - 18, 11 am on, Center for World Music, 2640 College, Berk., 548-7777, \$3/\$1.50 children.

Cabrillo Music Festival, with special guests Victoria Bond, Beth Anderson and Judith Rosen in a free symposium, "Conversation with Women Composers," Aug. 18, 1-4 pm, 123 Green St., Santa Cruz; Concerts: works by Clara Schumann, Barbara Strozzi, Schubert, Bond and Anderson, Aug. 15, 7:30 pm, Theatre 303, Santa Cruz; works by Bruno Maderna, Carlos Chavez and Schubert, with soloist Paul Sperry and others, Aug. 16, 8:30 pm, Cabrillo College Theatre; "Fiesta at San Juan Bautista," Aug. 17, 1 pm; "Evening Concert in the Mission," with Berk. Chamber Singers and Cantor David Unterman, Aug. 17, 7 pm; works of Ives and Schubert, Aug. 18, 6 pm, Cabrillo College Theatre; works of Ives, Mozart, Anderson and Netty Simons, Aug. 22, 7:30 pm, Cabrillo College Theatre; works of Anderson, Lou Harrison, Schubert and Alberto Ginastera, Cabrillo College Theatre; works of Hindemith, Ives, Mozart and Max Lifchitz, Aug. 24, 2 pm, Watsonville Bandstand and 5 pm, Duck Island Theatre, Santa Cruz; works of Hans Henze and Schubert, Aug. 25, 6 pm, Cabrillo College Theatre; \$35 and \$27 season ticket/\$6 and \$4 single/\$5 and \$2 (under 12) San Juan Bautista, (408) 475-6000, ext. 296/297 for info., (408) 688-6466 for res. and transp.

Exploratorium 25¢ Concerts: Charles Molle, composer, violinist, pianist, Aug. 21; Robert Wehrman, flamenco guitar, Aug. 28; time, 8 pm, 8601 Lyon, 563-7337.

Esther Phillips, beautiful jazz and blues singer, in a telecast of her Boarding House knock out show, Aug. 21, 9:30 - 10 pm, KQED, Channel 9.

Bass Bamboo Flute Master, G S. Sachdev, plays classical North Indian Ragas, Aug. 23, 8 pm, Cat's Paw Palace, 2547A 8th St., Berk., \$2 (bring your own pillow).

Sudanese Gamelan Music, dance and puppets, Aug. 23, Balinese gamelan music and dance, Aug. 30, 8 pm, Center for World Music, 2640 College, Berk., 548-7777, \$3/\$2.50 student/\$1.50 children.

Continued on page 29

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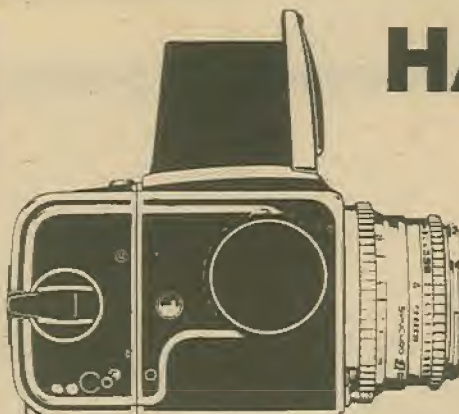
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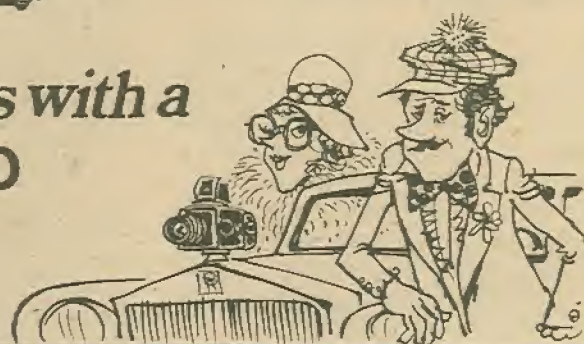
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Continued from page 27

**South Indian Dance** performed by Lakshmi Shanmukham, Aug. 25 and New American dance presented by Laura Dean, Aug. 27, 8 pm, Center for World Music, 2640 College, Berk., 548-7777, \$2.50 general/\$1.50 children.

**Ragtime Piano**, Scott Joplin and others performed by Jaspar Ankel, Aug. 24-25, 3 pm, Little Theatre, Palace of Legion of Honor, Lincoln Park, 558-2881, donation.

**Stars of the Bolshoi Ballet** with Maya Plisetskaya in their only Northern Calif. appearance: Swan Lake (Act II), Divertissements and Carmen Suite, Aug. 29; Ecole de Ballet and excerpts from Tristan and Isolde, Swan Lake, Sleeping Beauty and the Nutcracker, Aug. 30-31; 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$16-\$12. □

## GAY

**Bacchanal:** Mary Rudge and Claire Bahere, poetry, Aug. 15; Cheryl and Carol sing women's folk songs, Aug. 18; Karen Brodine, Pat Dienstfrey, Jane Stahl and Jennifer Stone, poetry, Aug. 22; Laura Beausoleil, Marina Bostedt, Lucy Day and Evie Posamentier, poetry, Aug. 29, 1369 Solano, Berk., 527-1314.

**Big Broadcast of '74** and Dance Marathon, to benefit Fruit Punch, a gay men's radio collective,

Aug. 24, 8-12 pm, Ballroom, 121 Leavenworth, 843-1672, \$1 adv./\$1.50 door.

**Castro Street Faire** and voter registration drive, Aug. 18, noon to 6 pm.

**"French Dressing,"** female impressionist revue from New York, previews Aug. 16-18, and opens Aug. 19, 9 pm and midnight Wed. - Sat., 3 and 8 pm, Sun., The Village, 901 Columbus, 474-6500, \$4 (preview).

**Lesbian Theatre**, Aug. 18, 8:30 pm, Full Moon, 18th St./Eureka, 864-9274.

**Scott's:** Casse Culver, singer-songwriter, Aug. 15, 9 pm; Sweet Chariot, the funkiest, Aug. 18, 9 pm; Handwriting Analysis by Marlie on Coffee House Night, Aug. 19; Ora Williams, poetry, Aug. 21, 8:30 pm; open mike Aug. 27, 9 pm, Sanchez/Duboce, 864-9534.

**The Stud:** Rescue, original rock and roll, Aug. 25, 10 pm, Folsom/12th St.

**"Tubstrip,"** adult all-male comedy, set in the Continental Baths, presented by Artists' Enterprise Theatre, previews Aug. 15-20, opens, Aug. 21, Tues. - Fri. 8:30 pm, Sat. 7 and 10:30 pm, Sun. 8 pm, 430 Mason, 982-2277, \$10-\$5/\$10-\$6 Fri. - Sat.

**West Meets East** in the women's softball play-offs and finals, Scott's and Peg's meet Jubilee and Sidetrack, Aug. 18, noon, park at Gough/Turk; Aug. 25, 1 pm, The Fruitvale School, 3200 Boston, Oakl. □



Watercolor of bullfight by Victor Duena at SF-Museum of Art, "Naive paintings by San Franciscans," through Oct. 6.

## ART-POETRY

**African Cloth Painting** by Kate Feldmann, through Sept. 7, Both-Up Gallery, Cody's, Telegraph/Haste, Berk.

**"Art Through My Eyes,"** collection of more than 1,000 works by Oakl. Public school students, through Sept. 1 and "Bodywear," artistic wearables by Calif. artists, through Aug. 25, Oakl. Museum, 1000 Oak.

**Dolores San Felipe Matthews** and Dena De Mya show their clairvoyant works through Sept. 11, Aug. 25, 4-6 pm, a special showing of De Mya's manuscript slides, Intersection, 756 Union, open 7-11 pm.

**Drawings** by Jan Cavanaugh and Judith Foosner through Sept. 4, Ames Gallery, 2661 Cedar, Berk., 845-4949, 2-6 pm, other days and times by appt.

**"Faces,"** paintings and graphics by J. Dunning-Nelson, Loughran O'Connor and Alana Pohlmeier, through Sept. 3, A Room of Our Own Gallery, Berkeley Library, Shattuck/Kittredge, Thurs. noon - 4 pm and 7-9 pm, Fri. - Sat., 12-4 pm, Sun., 1-5 pm.

**Fiberworks**, a school of textile arts, currently showing works by Leslie Jean Goldberg, Aug. 30 - Oct. 4, 1940 Bonita, Berk., 548-6030, Mon. - Thurs. 11 am - 3 pm.

**"The Flowering of American Folk Art 1776-1876,"** through Sept. 15, "Levi's Denim Art," selected from entries to the nationwide competition for decorated jeans, through Sept. 2, and selections from the museum's textile collections through Sept. 9, de Young Memorial Museum, GG Park.

**Gertrude Stein's** letters, manuscripts, first editions and some smashing photographs on display through Aug. 30 at the Bancroft Library, UC Berk., Mon. - Fri. 9 am - 5 pm, Sat., 1-5 pm.

**"Images of Protest,"** works in various media by local women, through Aug. 28, Full Moon, Eureka/18th St., Mon. - Fri. 4-11 pm, Sat. 4-midnight, Sun. noon-midnight.

**"Landscapes,"** paintings and drawings by Judi Landis, through Sept., Social Security Bldg., 340 Golden Gate, Mon. - Fri., 8 am - 4 pm.

**Man Ray**, an exhibition of his photographs, through Sept. 1, Museum of Art, Van Ness/McAllister, Tues. - Fri. 10 am - 10 pm, Sat. - Sun. 10 am - 5 pm.

**Multiple Images** by Rita Mandelman, through Aug. 24, Lawson Galleries, 3237 Sacramento.

**Musical Instruments from Africa, Asia, Oceania and the Americas**, including the Hurrian harp on which the oldest known piece of written music was performed, opening Aug. 21, with taped

music played every Sun. at 2 pm, Univ. Art Museum, Bancroft/College, Berk., Wed. - Sun. 11-6 pm, Thurs. eve. to 9 pm.

**Photographs** describing inner moods by Mary Roth, through Aug. 31, David Howard Studio, 900 Alabama, 824-5647.

**Post-Revolutionary** traditional art from the People's Republic of China, through Oct. 13, Univ. Art Museum, College/Bancroft, Berk., Wed. - Sun. 11 am - 6 pm, Thurs. eve. to 9 pm.

**Tourist Souvenirs** developed by native cultures, through Dec. 31, and photographs and crafts from the Tarahumara Indians of Mexico, through Sept. 31, Lowie Museum of Anthropology, UC Berk., Mon. - Fri. 11 am - 4 pm, Sat. - Sun. 12-4 pm.

**Watercolors and Drawings** by Margaret O'Keefe, native of San Jose, through Aug. 31, San Jose Museum of Art, 110 South Market, Tues. - Sat. 10 am - 4:30 pm, Sun. 12-4 pm.

**Women's Art Center:** paintings by Carole Peel and Mary Snowden, through Aug. 29; "Craftswoman as an Artist," opening Sept. 5, 6 pm, 400 Brannan (3rd St.), 957-9239, Tues. - Sat. 1-6 pm.

**Chrystos**, poetry and art slides, Aug. 23, 8:30 pm, Full Moon, 18th St./Eureka.

**Fellowship Coffee House:** Open poetry reading, Aug. 16 and "Readings on Women," Aug. 23, 8-12 pm, Larkin/Broadway, 776-4910, \$1 (incl. refreshments).

**Intersection:** David Anderson and Lewis Warsh, Aug. 20; White Trash (Barbara Gravelle and Paul Vane), Aug. 22; Pat Parker and Sybil Wood, Aug. 27; Paul Mariah, Aug. 29, 8:30 pm, 756 Union, 397-6061, \$1. □

## MOVIES

**Avenue Photoplay Society** (silents accompanied by organ): "Metropolis" and "Svengali," Aug. 16; "Son of the Sheik" and "The Jazz Age," Aug. 23; "The General" and "Go West," Aug. 30; doors open, 7:30 pm, organ concert 8 pm, films 8:30 pm, 2650 San Bruno, 468-2636, \$2.

**Canyon Cinematheque:** "Leon Russell," Aug. 22; films of Red Grooms, Aug. 29: 8:30 pm, 800 Chestnut, 332-1514, \$1.50.

**Film Fair:** "In Old Chicago" and "The Rains Came," Aug. 16-18; Special Star Trek Screenings, Aug. 21 - Sept. 5, a new program every day, 732 Chenery, 586-7748, \$2/\$1 under 12.

**Intersection:** "The Mark of Zorro," "The Kid" and "The General," Aug. 18, 7 pm; "Sex, Comedy and Cheap Thrills," short blue and

funny films at 7 and 9:50 pm, live comedy at 9:15 pm, Aug. 25; 756 Union, 397-6061, \$1.

**Jewish Community Center:** "Jules and Jim," Aug. 17, 8 and 10 pm; "Ugetsu," Aug. 20, 8 pm; "Rashomon," Aug. 22, 8 pm; "The Naked Night," Aug. 24, 8 and 10 pm; 3200 California, 346-6040, \$2/\$1.50 students and members.

**Kokusai Theatre:** "Scarlet Camellia" and "Woman's Courage," to Aug. 20; "The Long Darkness" and "Little Judo King," Aug. 21-27; "Tora-San Goes French" and "Miss Angel," Aug. 28 - Sept. 3, 1700 Post, 563-1400.

**KQED:** "Secrets of Women" (Bergmen), Aug. 18, 11 pm - 12:30 am; "The Mysterious Lady" (Garbo), Aug. 20, 9-11 pm; "Wild Strawberries," Aug. 25, 11:20 pm - 12:35 am; "Our Dancing Daughters," Aug. 27, 9-10:45 pm, Channel 9.

**Midnight Movies:** "Woodstock" and Betty Boop in "On With the New," Aug. 17; ten short films and Betty Boop in "Chess-Nuts," Aug. 24, Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

**Museum of Art:** "One-Eyed Jacks," Aug. 16, 7:30 pm; films of Man Ray, Aug. 18, 2 pm; "East of Eden," Aug. 20, 7:30 pm; "The Awakening Giant," documentary on China, Aug. 22, 7:15 and 9 pm, Van Ness/McAllister, 863-8800, \$1.50.

**Public Library:** "Caught in a Cabaret" and "The Gold Rush," Aug. 20, noon, Lurie Room, Main Library, Civic Center; "Flying Down to Rio," Aug. 20, 7:30 pm, Eureka Valley Branch, 3555 16th St.; "Gay Divorcee," Aug. 24, 2 pm, Portola Branch, 2434 San Bruno, free.

**Rivendell Film Festival:** "Phantom of the Opera" and "Hallelujah, I'm a Bum," Aug. 16-17; "Viridiana" and "2," Aug. 23-24, shown at 7 and 9:30 pm, Int'l. Student Center, 70 Oak, \$1.50.

**YWCA:** "L'Atalante," Aug. 17; "The Blue Angel," Aug. 24, 7 and 9 pm, 620 Sutter, 775-6500, \$2/\$1.50 members, students.

**Lawrence Hall of Science:** "Einstein" and "Ikaros," to Aug. 18; "Vivaldi's Venice" and "Biological Clocks," Aug. 19-25; "Ski Racer," "Waters of Yosemite" and "Winter Geyser," Aug. 26 - Sept. 1, Mon. - Fri., 1 and 3 pm, Sat. - Sun., 11 am, 1 and 3-4 pm, UC Berk., 642-5132, \$1/75¢ students, srs./50¢ children under 12/free UC students, members, under 6.

**Oakland Museum:** "The Plainsman," Aug. 16, 8 pm, Aug. 17, 2:30 pm; "Go West," Aug. 23, 8 pm, Aug. 24, 2:30 pm; "Ultra-film," offbeat short works by Northern Calif. filmmakers, Aug. 30, 8 pm, Oak/10th St., Oakl., 273-3401, \$1.50/\$1 members, students.

**Pacific Film Archive:** "The Idol Dancer," "Laughter in the Dark" and "Entertaining Mr. Sloane," Aug. 16; "Bizarre Bizarre" and "The Pearls of the Crown," Aug. 17; "Planet of the Apes" and "Beneath the Planet of the Apes," Aug. 18; "Tabu," "Dance Contest in Esira," "The Primitive Maori," "Victory" and "Richard Nixon: Ambassador of Friendship," Aug. 19; "El Dorado" and "Forty Guns," Aug. 20; "A Man is not a Bird" and "Walkover," Aug. 22; "The White Rose," "Paul" and "Voyage of Silence" plus "Marie et Le Cure" and "Gypsies" (shorts), Aug. 23; "Cesar," Aug. 24; "A Clockwork Orange," Aug. 25; "The Heavens were Taken by Assault" (documentary on Fidel Castro's 1972 trip to Eastern Europe and Africa), Aug. 26; "Rio Lobo" and "Seven Women," Aug. 27; "Trail of the Lonesome Pine," and "Spawn of the North," Aug. 28; "The Patsy" and "Bombshell," Aug. 29; Free Youth Series: American Animation Program, Aug. 16; "A Tree Grows in Brooklyn," Aug. 21; sport films, Aug. 23; shown at 10 am; Univ. Art Museum, 2625 Durant, Berk., 642-1124. □

Continued on next page

## THEATRE

**"As You Like It,"** by the Evergreen Players, Aug. 10 and 17, 2 pm, Mosswood Park, Broadway/MacArthur, Oakl., free.

**"The Country Wife,"** musical comedy based on Wycherly, presented by the Palo Alto Workshop, Aug. 16 - 17, 8:30 pm, Stern Center, 1305 Middlefield Rd., Palo Alto, 329-2526, \$1.50/\$1 under 19.

**"Dear Liar,"** Jerome Kilty's play about G.B. Shaw, San Francisco Poverty Studio Theatre, Fri. - Sat. through Aug. 24, 8:30 pm, 2940 16th St., 285-8408/861-9015, \$3.

**"The Drunkard,"** "June Moon" and "Old Times," by the SF Repertory Co., Thurs. - Sat., 8:30 pm, Great Store, 1122 Fourth St., San Rafael, 453-5567, \$3 (dinner for \$4 at 7:30 pm).

**"Free Gas,"** presented by the Wing, improvisational comedy group, Thurs. - Fri. 8:30 pm, Sat. 8:30 and 11 pm, Savoy-Tivoli, 1438 Grant, 673-6510, \$3/\$2 Thurs.

**Friends Roadshow**, an international theatre-mime-music-comedy troupe, performing Michael Spaghetti's Half-Ring Circus, with juggling, stunts and endless streams of enjoyable nonsense, Aug. 21 and 28 noon - 2 pm, Union Sq.; Aug. 22 noon - 2 pm, bandshell, GG Park, 8 - midnight, The Center, 1036 Bush; Aug. 23 - 24 8 pm - 1:30 am, The Bratskellar, 900 Northpoint; Aug. 25 noon - 2 pm, Washington Sq.; Aug. 26, noon - 1 pm, The Cannery, 2-4 pm, Embarcadero Plaza, 9 pm - 1 am, The Village, 901 Columbus; Aug. 27 12-2 pm, Aquatic Park, 7:30 pm, special seminar and show, The Center, 1036 Bush; Aug. 29 12-2 pm, Civic Center, 558-2335, free.

**"The Garret,"** improvisational revue with music and Victorian settings, using audience participation, Tues. - Fri. 8:30 pm, Sat. 7:30 and 10:30 pm, Sun. 7:30 pm, Montgomery Playhouse, 622 Broadway, 982-0200, \$4.50 - \$5.50/\$5.50 - \$6.50 Fri. - Sat.

**"I'm Sorry I Don't Conform,"** original skits, satire, singing and drama, by the Summer Youth Program's Performing Arts Workshop, Aug. 19 and 23 8 pm, Booker T. Washington Comm. Center, 800 Presidio, Aug. 20 8 pm, Julian Theatre, 953 DeHaro, Aug. 24 3 pm, Museum of Art, Van Ness/McAllister, Aug. 29 - 30, 8 pm, Neighborhood Arts Comm. Theatre, UC Extension, 800 Buchanan, Aug. 31, all day, Fillmore and Fell Group Home,

1998 Eddy, 563-1076, donation.

**Mime Troupe Presents** "The Great Air Robbery," Aug. 16 noon, Aug. 17, 2 pm, Washington Sq.; Aug. 18 2 pm, Precita Park; Aug. 22 noon, Union Sq.; Aug. 23 noon, St. Mary's Sq.; Aug. 24, 2 pm, Willard Park, Berk.; Aug. 25, 2 pm, back of de Young Museum, GG Park; Aug. 29, noon, Embarcadero Plaza, 285-1717, free.

**"Oh Kay!"** by Gershwin, presented by the Mill Valley Center for the Performing Arts, Aug. 16 - 17 and 23 - 24, 8:30 pm, Golf Club House, 267 Buena Vista, Mill Valley, 924-9181, \$3/\$2 students; also being performed by the Oakl. Civic Theatre, Fri. - Sat. through Sept. 14, 8:30 pm, Lakeside Park Garden Center, Bellevue/Grand, Oakl., 452-2909, \$2.50/\$2 students.

**"The Optimistic Mr. Johnson,"** White House comedy about Andrew Johnson at the time of his possible impeachment, Aug. 21 - 23, 7 pm, Lurie Room, Main Library, Civic Center, free.

**"Platonov,"** by Chekhov, presented by the Actor's Workshop, Aug. 16 - 18, 8:30 pm, St. Mark's Church, 2314 Bancroft, Berk., 843-4653, \$2.50.

**"Positively Without Passion,"** old-fashioned melodrama presented by the Masquer's Playhouse, Fri. - Sat. 8:30 pm, 105 Park Place, Pt. Richmond, 233-4295, \$2.50.

**"The Rainbow Caper,"** original comedy with music for children of all ages, presented by the Theatre of Man, Sun. through Aug. 25, 1 and 3 pm, Sharon Meadow, GG Park, Aug. 17, 2 pm, Dolores Park; Aug. 24, 2 pm, Washington Sq.; Aug. 31, 2 pm, Panhandle, 285-3719, free.

**"Roundheads and Peakheads,"** by Brecht, presented by the Alternative Theatre in its outdoor courtyard, using masks, mime and giant puppets, Fri. - Sun., through Sept. 8, 8:30 pm, 4316 Telegraph, Oakl., 655-3139, \$2.

**"The Tender Trap,"** Cal-State Hayward Summer Repertory production, Aug. 23 - 24, 8:15 pm, Aug. 25, 2 pm, University Theatre, 25800 Hillary, Hayward, 884-3261, \$2/\$1 student.

**"The Trial of James McNeill Whistler,"** by Jon Phillip Palmer, Wed. - Thurs., 2:30 and 8:30 pm; Fri. - Sat. 8:30 pm; Sun. 7 pm, Little Theatre, Palace of Legion of Honor, Lincoln Park, 221-1232, \$4.50 - \$5.50 eve./\$3.50 - \$4.50 mat. □



Continued from previous page

## CLUBS SAN FRANCISCO

**Boarding House:** Kenny Rankin, Aug. 20 - Sept. 1, 960 Bush, 441-4333.

**Coffee Gallery:** Jim and Selby and Tim Dawe, Aug. 16; Audobon Society and H. R. Weisenbaker III, Aug. 17; Geoff Savage and Crown Chakra, Aug. 23; Elmah and H.R. Weisenbaker III, Aug. 24, 1353 Grant, DO 2-9369.

**Family Pharmacy:** Larry Malam, 6-9 pm and Betty Kaplowitz, 9-1, Aug. 15, 22 and 29; Tom Schwab, 6-9 pm and Dan Linn, 9-1, Aug. 16, 23 and 30; Mark van Ark, 6-9 pm, Aug. 17, 23 and 31; Denny and the Dynamic Dipsticks, 6-9 pm, Auditions, 9-1, Aug. 19 and 26; Falata, 6-9 pm, Don Merrill, 9-1, Aug. 20 and 27; Lucy, 6-9 pm and Steve & Deborah, 9-1, Aug. 21 and 28; 4344 California, MO 8-7755, 50¢ min.

**Full Moon,** a coffeehouse for Cris Williamson, Aug. 16,

8:30 and 10 pm, \$1; Debbie Lempke, Aug. 17, 8:30 pm; special benefit for Olivia Records, (a women's recording co.) with Cris Williamson, Aug. 20, 8:30 pm, donation; Casse Culver, singer-songwriter from Wash., DC, Aug. 21, 8:30 pm, 18th St./Eureka, 864-9274, 4-11 pm weekdays, noon-midnight, Sat.-Sun.

**Great American Music Hall:** John Hartford, Aug. 15; Morgana King, Aug. 16-17; Joe Pass and Howard Roberts, Aug. 18; Scratch Ensemble, Aug. 19 and 26; Mose Allison, Aug. 23; Max Collie's Rhythm Aces, Aug. 24; Herbie Mann, Aug. 25; Charles Lloyd, Aug. 29-30, 859 O'Farrell, 885-0750.

**Keystone Korner:** Airtio with Flora Purim, to Aug. 18; McCoy Tyner Quintet, Aug. 20-25, Aug. 27-Sept. 1, 750 Vallejo, minors welcome, 781-0697.

**Camelot:** Crown Chakra, Wed.-Thurs.; Lawrence Hammond and the Whiplash Band, Fri.-Sat.; 3231 Fillmore, 567-4004.

**Jackson's Penthouse:** Ann Weldon with the Randy Randolph Trio Aug. 6 to Sept. 8, 2237 Powell, 362-2696.

## EAST BAY

**Freight and Salvage:** Rosalie Sorrels, Aug. 15-16; Artie Traum, Aug. 17; Benefit to raise money for sound system with a cast of thousands, Aug. 21; Jim and Selby, Aug. 22; Silver String Macedonian Band, Aug. 23; Grain-eog Ceilidhe Band, Irish Music and Dance Party, Aug. 24; The Oso Family, Aug. 28; 1827 San Pablo, 548-1761.

**Keystone Berkeley:** Rick Cunha and Stoneground, Aug. 15-17; Willie Dixon, Aug. 23-25; The Nite Shift, every Mon., University/Shattuck, Berk., 841-9903.

**Tuckett Inn:** Raw Soul, Aug. 16-17; Yahudna, Aug. 18 and 25; Mighty Blue, Aug. 20; Suntar, Aug. 21 and 28; The Valley Boys, Aug. 23, 24 and 27; Me, Aug. 30-31, 18564 Mission Blvd., Hayward, 276-9778.

**The Winery:** John Shine and the Moons every Sat., 399 Grand Ave., Oakl., 452-0303.

**Longbranch:** Eddie Money, Aug. 15, 29; Earthquake, Aug. 17; Lucky Strike, Aug. 21, 25; Grayson Street, Aug. 24; Alice Stuart, Aug. 30-31, San Pablo/Dwight Berk., 848-9696.



Richie Harris at the Sleeping Lady, Aug. 22.

## NORTH-SOUTH

**Black Point Inn:** Kindred Souls, Fri.-Sat., Rte. 37 off 101, nr. Novato, 897-6828.

**Inn of the Beginning:** Soundhole, Aug. 15; J. R. Weitz and Synergy, Aug. 16-17; Bola Sete, Aug. 19; Stoneage Elegance, Aug. 22; Skunk Cabbage and Billy Faiar, Aug. 23-24; Lawrence Hammond and the Whiplash Band and Tim-

berline, Aug. 28; Stoneground, Aug. 29; David LaFlamme and the Valley Boys, Aug. 30-31, main square, Cotati, (707) 795-9955.

**Lion's Share:** Docker Hill Boys (all star trip) and James and the Mercedes, Aug. 15-17; Blue Bear Stomp, Aug. 18; Clover, Aug. 19; Mose Allison, Aug. 21-22; Chris Jagger, Aug. 23-25, 60 Redhill Ave., San Anselmo, 454-9856.

**Sleeping Lady Cafe:** Middlejon and Reggie the Mime, Aug. 15; Entwistle and Estrella, Aug. 16; Pegasus, Aug. 17; Electrolux, Aug. 18; Sea Biscuit, Aug. 19; Eel Grass, Aug. 20; Rich Harris and Art and Clyde, Aug. 22; Melba Rounds, Aug. 23; Woodnymph, Aug. 24; Don and Pilar, Aug. 25; Jerry Corbett, Aug. 29; Billy Faiar and Barry Melton, Aug. 30, 68 Bolinas Rd., Fairfax, 456-2044 2044.

**Shiloh:** Our Father's Sons, Aug. 15-17; Michael Fugate and Richard Kermode, Aug. 18 and 26; El Camino and Third Ave., San Mateo, 347-6476.

**Scoreboard:** Earthquake, Aug. 15-16; Corbett, Ship and Rea, Aug. 17; Spencer Davis Group, Aug. 18; Stoneground, Aug. 19-20; Fourth St., San Rafael, 453-3472. ■

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Guardian needs an urban affairs reporter to cover City Hall/planning/Manhattanization issues. Small pay, much work. Resume, samples of work, ideas to City Editor, SFBG, 1070 Bryant, SF 94103. Do not call.

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We need salespersons to secure new retail outlets for the Guardian—all areas. For information, call Deborah at 861-9600.

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LOOKING FOR COMMUNITY? 2 1/2 hrs. north of SF is a co-op of dropped out professionals who own 5-20 acres each of a spectacular levitated ranch. Best 5s and 10s now available for as little as \$100/mo. Owner, 841-6500.

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## SUBLETS

Rm. for sublet in Victorian flat with 4 other adults (ages 25-30)/ Pacific Heights. Sept 1—Feb 1. \$82/ mo. 567-0245. Ask for Beth.

Responsible professional woman seeks one bedroom SF apartment. 9/1—12/31. References. 989-7596. (days) 327-9166 (eves).

## RENTALS

Rooms in 1890's Pacific Heights Mansion; use of entire house; responsible, educated persons desired. 921-2550, leave message.

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\$135 -155. Sunny 1-3 rooms, newly decorated. Cheerful, secure building. Good residential area. Haight/Laguna. 861-8610.

2 rooms for rent in large 7-room house. Fireplace, garage, backyard. \$75/ each plus utilities. Tom 334-4052.

## RENTALS WANTED

#### GROWTH CENTER

The Bodycenter is a growth center that offers massage and low-cost body-mind intergration workshops in SF. We are now located downtown. We are looking for new space to share and other professionals body work persons. Call 391-6668 or eve: 626-6274 if you know of such a place.

Reward for finding cottage, flat, apt w/garden and private entrance in mellow area for us to rent under \$200. 587-9731.

29 year old businessman is looking to run house, in renting of rooms etc. in return for free or nominal rent. Call Roy Spenard 668-9479 or 861-6500.

Woman artist needs live-in painting studio/warehouse by Oct. 1st. Willing to share. Call: Annett, 771-0964.

28 yr. old SF native guy—loves nature, meditation, self-realization. Urgently need isolated cabin w/ electricity & stove in mtns, (yet near to health foodstore & Nat'l Forest.) Would like to stay thru next summer. Please call Joe Tacchi: (Room 22) 775-9869 or leave message at 673-4169, or write 910 Geary, SF. Thank you.

Apartment needed. 2 Boston area females, formerly of SF, need lg. studio apt. in Castro, Polk, or North Beach areas for 10/1. Please contact immediately. E. Regonini, c/o Magnolia Ave, Lancaster, Mass., 01523.

Mature student/few hang ups/ friendly with 2 small cats and steady income seeks stable good energy, mellow group living. \$100 or so. Peter 348-1304 or leas message, 592-8286.

\$25 reward for 1 bedroom apt. in natural setting in E. Bay. Pref. Northside Berkeley. Max rent \$150. Call Barbara 841-4402 days, 843-9249 eves.

Active artist (photography and crafts) needs place with other feminist women. Communal home environment. Mission, Bernal Heights, Noe Valley preferred. Nelda 826-4629 after 9pm or message 824-8397. 2-4 pm.

Living quarters needed for interior design student. Work exchange OK. Mature female, references. 673-2599 after 6 pm. Ilona.

Responsible, employed woman and responsible dog seek 4 room older flat w/yard. Noe Valley for long term home. 648-8079. Under \$180. Thank you.

Space for child care needed in the Mission/Noe Valley area. Call 282-2947.

Jacks and Jills of all trades is seeking a 2-4 car garage for storage and light auto repairs. We can pay a reasonable rental or exchange for repairs on your property. Please call 648-1984 or 826-6584 for information til 8 pm.



## SHARE RENTALS

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Male teacher, 27, seeks SF, Berkeley, co-ed, together commune into sharing, individuality, friendliness, un-vegetarian. 658-1093.

Person to share large Spanish house Sunset Heights, fireplace, yard, etc. Stable quiet non-smoker, who enjoys earthy living. \$93.75+ 566-2628.

Female roommate to share 3-room apartment located on Larkin near Sacramento. Rent \$80/mo. Call Elaine M-F 421-2722 or eves./wknds 776-9084.

Roomperson (male/female), share three room apartment (Laguna nr. Waller) mellow poet, sunnyscape, nr GREEN EARTH Cafe, \$77.00, Ernie, 431-8791.

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Roommate to share three bedroom flat. Eureka/Twin Peaks. \$100/mo. Plus \$100 deposit. 626-7548.

Responsible professional or graduate student, share large sunny flat, Russian Hill, two others, \$87, 885-3338.

\$80. Share Victorian, Panhandle, with stable, vegetarian nonsmokers, Own BR, Cat/infant/pregnant OK. 863-6541. AFTER 2 pm.

Wanted: Responsible Ms. to share 2 bd. apt with Libra male 29. \$85 plus utilities. Call 928-7036 after 5.

\$195. Share Mill Valley home w/profess. man, 30 yrs., Terry or Pepe 388-1431 or 981-2262.

Share sunny 2 bedroom apartment near Stanyan/McAllister. \$105/mo. Available Sept. 3rd. 752-6168 after 6 pm.

Gay male wanted to share large, su sunny, 2 bedroom Market-Castro area flat with same. No tobacco or cats. \$120 plus utilities. David 431-1794.

Woman and man seek third person to share large three bedroom flat in Pacific Heights. Prefer one who will enjoy and or tolerate classical music and bitchy cat. \$150/mo. 563-0396, EVES.

Male to share sunny apartment near LaFayette Park. Own room, like classical music. \$122.50/mo. 771-5724, eves.

2 bedroom, North Beach aptment, own room, independent person, much privacy, \$85. 749 Greenwich at Columbus. AM best time. George.

**HOUSEMATE.** Professional guy, 31, seeks responsible person to share exceptionally lovely 2 bedroom carpeted home, fireplace, gas range, dish washer, garage, yard. GG Heights, near 6, Judah, and 66 lines. Available now: \$150 + 1/2 utilities. Liberal gay, fine-but prefer no tobacco/drugs. 664-2555.

Male artist, 30, Gay, into meditation, seeks intelligent, reliable person to share great flat in Buena Vista area. \$95 plus utilities. Max, 864-3849.

Two professional men, late 20's, seek same or grad student to share three bedroom, redecorated Victorian flat, upper Market. Rent \$126. John. 755-8550 days, 626-1835, eves.

Share houseboat near Sausalito, employed man or woman, no pets. Private room and bath. Call 332-6318.

M/F to share Victorian Flat, Union/Fillmore. View, fireplace, backyard, Large sunny kitchen. \$94. 567-5514.

2 private bedrooms w/fireplaces. \$90 -110. Women preferred. Dolores St. Call 647-7451/anytime-771-2345 5-8 pm.

Female roommate to share two bedroom apt. Sept. 1. 752-3052.

Share large flat near GG Park. Sensible f, 25-30 preferred. Must like children. \$90. 387-5378.

Artist studio-600 sq. feet, non live in, female preferred, light, excellent location. \$55 month. 788-7019.

Congenial, employed female seeks own room in friendly SF house/flat. Share food and good times. Teresa, Eves - 752-6226.

Man of 24 wants to share a pleasant house in Berkeley Hills or Northside, with three women who are in touch with their feelings. I can look for a house, have home finders, or move into a house already established. I can afford \$130 a month. David 841-5430.

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Marin based Guardian staff artist with 13 years experience will handle your job from design through printing at people's prices. Free estimates gladly given on flyers, brochures, catalogues, letterheads, business cards and whatever. Call Kim at 454-0679 or 861-9600.

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Musicians are invited to become listed with the **MUSICIANS SWITCH-BOARD**. We carry information about job opportunities, rehearsal space, recording studios, repairs, copyrighting and more. Also a cross matching and referral service for people who want to jam, give or take lessons, and form or join a group. Also talent file for benefits and paying gigs. Phone 626-6853, M-F, 10-6.

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## SPECIAL NOTICES

JACKIE, San Francisco's foster home recruitment organization is looking for couples to provide homes and become involved with children. For general information about foster parenting, call JACKIE, 752-4142 or 752-4143.

STONESOUP STOP SMOKING INTENSIVE. The Stonesoup Staff is offering two weekend intensives Aug. 17/18, 24/25. Small groups \$45. Call 431-2716, 1-5 pm. Stonesoup School is a non-profit FLA Corp.

FREE LECTURE  
How to Stop Smoking Permanently with no Weight Gain. YWCA 5 pm every Tuesday. 922-1939.

## MUSICAL INSTRUMENTS

Guitars, violins, harps, horns, records, sheet music, etc. Wanted for September sale to benefit San Francisco Conservatory of Music. Instruments also taken on consignment. Donations tax deductible.

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The Bay Guardian is now sold in more than 400 outlets in San Francisco and almost every neighborhood in the nine county Bay Area. Call Barbara Shaw or Deborah Klein, UN 1-9600, to get the outlet nearest you.

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Unique workshop for women 30 lbs. or more overweight. \$5 per session. For information call Pat, 673-8348.

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Woman trained by Ida Rolf in structural integration, "Rolfing," would like to work with women, 135 pounds or less. \$35 an hour, if money is a problem, call anyway. Gael Karlan, 525-5673.

JILLS (Women's division of Jacks and Jills) are seeking a meeting space that will accommodate 15-20 people which we can use twice a week for training and discussion groups. We can't pay \$ but can trade services. 648-1984 or 826-6584.

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SUMMERSHINE DAY CAMP  
Children Ages 5-10. Free pick-up and delivery, Berkeley area. Swimming, hiking, music, sports and more. Licensed. 525-6658

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Ages 3-6 all day. Music, art, indoor and outdoor learning experience. Many playmates, Richmond District. Eileen/Roberta 387-5253 and 387-6021.

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PETS AND PALS can help you spay or neuter your animals CHEAPLY. Call 931-7907.

Private animal welfare organization needs temporary homes/kennels for abandoned pets. Call 931-7907 if you can help.

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He smokes for pleasure.  
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# MURPHY'S FLEA MARKET

By Cecily Murphy



This is our last Flea Market column in the Guardian (though something similar will replace it), and we thought it would be appropriate to take a parting look at the genuine thing, an abbreviated guide to the real flea markets in the Bay Area. Updating a survey of these markets from

a year ago, we found the relative merits largely unchanged. San Jose still has the largest—dozens of enclosed booths carrying everything from pets to plants, with lots of automotive and stereo equipment; Alameda's is most diverse—bargains in old clothes and jewelry, selections of map reproductions, quilts and general junk and usually a good sprinkling of just plain "folks" (non-professional vendors having a one-time sale before the move on to New Mexico, always a good source of bargains); the Big Swap Flea Market in San Mateo is the most nondescript—lots of new items, cosmetics, etc., a few antique-type pieces, not much bargaining; and the one in Marin City comes across as most friendly—a smallish market just north of Sausalito, good bargains and a good selection for its size.

We started this column in part because we've always done most of our shopping in places like flea markets, which handily outclass your normal department store in terms of recycling, saving money or simply fulfilling basic nostalgia needs. Since the markets exist on such an ad hoc basis, though, you need to know a few basic buying and selling tips.

For the best goods, for example, get there early—by 9 am—to bargain with sellers ready to give good deals to their early morning customers (usually junk and antique dealers demanding low prices to allow good profits when the resell in their own stores). Mid-day is a poor time to bargain, but late afternoon is great for whatever remains since most sellers would rather lose a few pennies on a sale than have to pack up and cart the item away again. This is particularly true for the non-professionals, who may even reach the point of giving things away.

If you want to sell at a flea market, get there early (around 6 am), try to corner a spot close to the entrance, expect to do some hard bargaining (especially in the morning) and plan to pay a space fee of \$3-\$4. At Alameda the fee is higher, the wait longer and seller conditions generally less desirable; it's also hard to get a spot at the Swap Shop near SF.

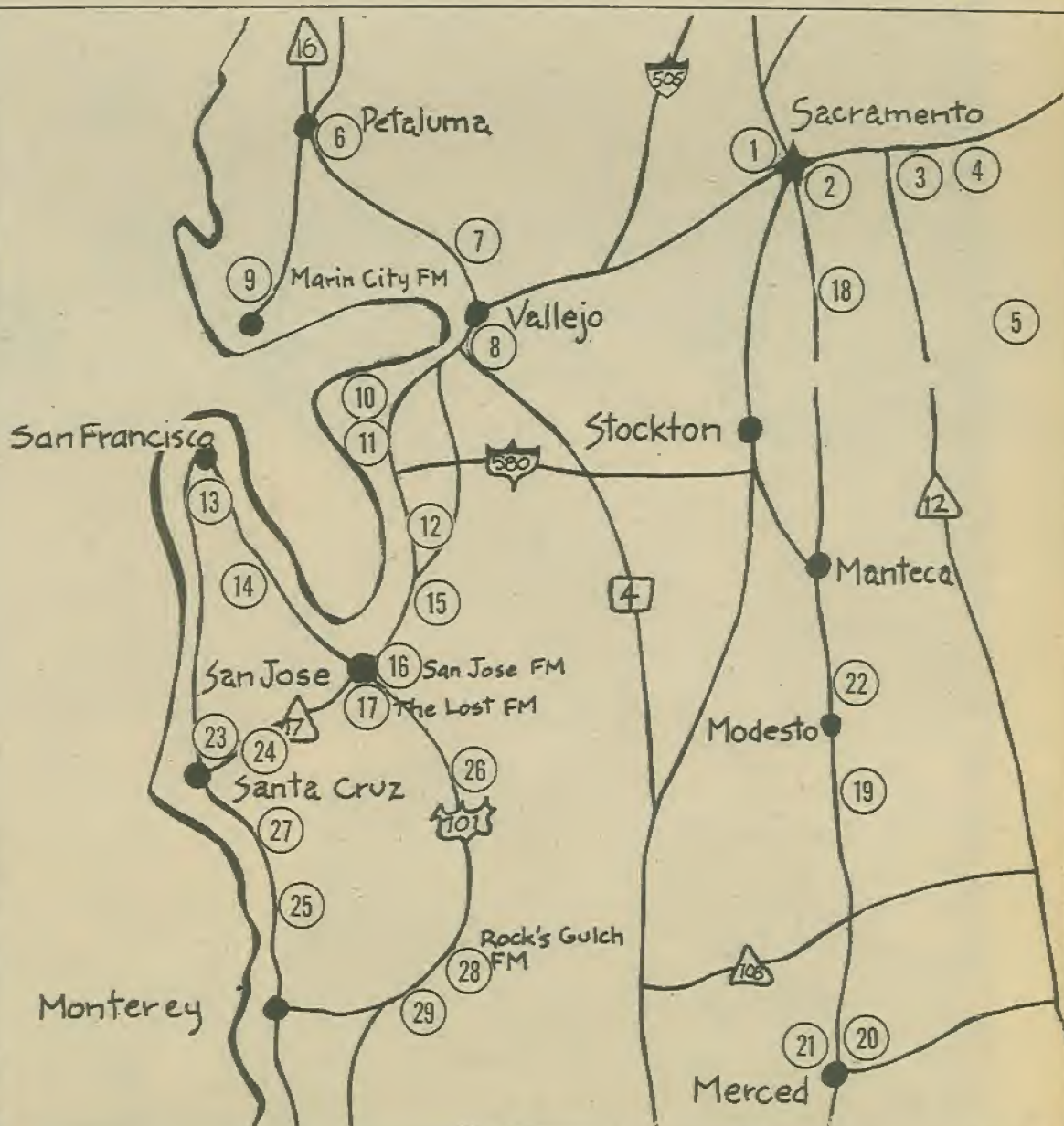
Depending on what type merchandise you're after, choose one of the two basic types of flea markets: the "country markets" where you'll find old kitchen utensils, simple furniture and farmhouse-type artifacts (Petaluma, Napa/Sonoma) and the "city markets" that offer electronic and automotive equipment, appliances and more standard antiques (Monterey, Santa Rose, Alameda and the Bay Area Swap Shop).

If you happen to be in the general area of Sacramento some Wednesday morning around 6 am, you can visit one of California's most unique flea markets: in the small town of Galt, the only city-owned market in the state. Though it's city-owned, it's actually an excellent country market, always packed (though it stays open only from 6 am-2 pm Wednesdays) and offering a large variety of goods, including a good selection of metal pieces—farm implements as well as an occasional antique at rock bottom prices.

Flea marketeering can quickly become addictive; if that happens to you, or if you just want to learn a little more of the range of options available, look into a two-year-old Mill Valley monthly, Collectors Voice West, a tabloid regularly reporting news on flea market activities (you can list an event for free), as well as a complete listing of arts and crafts fairs, antique shows plus collector-oriented feature articles such as how to repair (or where to get repaired) antique wicker furniture or where to buy depression glass.

We've found this paper and its editors tremendously helpful in keeping track of bargains around the area (now it's actually statewide); along with the newspaper, which has free classified ads that make fascinating reading, they operate a flea market hot-line/switchboard you can call (383-1617) for advice on the best place to buy an early American salt box or a toaster from the Twenties. They also keep a running list of current and upcoming annual and semi-annual flea markets—often the biggest and best of the circuit.

In addition, the Voice has published a map of 91 California flea markets (a small section of which appears on this page) complete with driving instructions. You can get it for \$1 from Voice, PO Box 563, Mill Valley, Ca. 94941, and you can subscribe to the paper itself for \$3.50 per year (it's 35¢ a copy in the stores).



## NAR FLUNG FLEAS

1. AUCTION CITY & FM - 8521 Folsom Blvd., Sacramento.
2. GEM WORLD FM - 2436 Auburn Blvd., Sacramento.
3. DENTO'S FARMERS MART & AUCTION - 98 Atkinson St., Roseville.
4. ROSEVILLE AUCTION & FM - 100 Atkinson Ave., Roseville.
5. TAILGATE SALE FM - Damin Rd., Columbia.
6. PETALUMA FM - Bodega Hwy., Petaluma.
7. NAPA-VALLEJO FM & AUCTION - half-way btwn. Napa/Vallejo.
8. SOLANO FM - Solano Way Hwy 4, Concord.
9. POT-POURRI, MARIN CITY FM - Sausalito exit off Hwy. 101, 924-4798/897-4032, Sat. & Sun. 8am-5pm.
10. HILLTOP FM - Hilltop Dr./Hwy. 80, Richmond.
11. ALAMEDA PENNY MART FM - Island Theatre, 741 Thau Way, Alameda.
12. FREMONT AUTO MOVIE FLEA MARKET - Nimitz Freeway/Fremont Blvd, Fremont, 793-5902, Sat. & Sun., 7-5pm.
13. SWAP SHOP FM - 601 Tunnel Ave. near Cow Palace, SF.
14. BIG SWAP FM - 49 W. 42nd Ave., San Mateo.
15. SANTA CLARA FM - 5500 Lafayette, Santa Clara.
16. SAN JOSE FM - 12000 Berryessa Rd., San Jose, (408) 297-3346, Sat. & Sun. 8am-5pm.
17. THE LOST FM - 1940 Monterey Hwy., San Jose, Wed.-Fri. 9am-5pm, Sat.-Sun. 9am-5:30pm, (408) 243-2323.
18. FARMERS' MART (GALT FM) - 19 mi. so. of Sac. in Galt off Hwy. 99.
19. CERES DRIVE-IN FLEA MARKET - E. Whitmore Ave. (corner of Hwy. 99), Ceres. Phone (209) 537-0823. Open every Sun.: 6am-3:30 pm.
20. COUNTRY BOY AUCTION & FM - 3140 Beechwood Dr., Merced.
21. SWAP LOT FM - 3310 Beechwood Dr., Merced.
22. OAKDALE FM & ANTIQUE CITY - 1907 E. "F" St., Oakdale.
23. KABLE KAR FM - 2544 Soquel Ave., Santa Cruz Ave., Santa Cruz, 95065. (408) 476-9991, Open Fri.: 12-6pm, Sat. 9-6pm, Sun. 9-6pm.
24. SKYVIEW DRIVE-IN FM - 2240 Soquel Dr., Santa Cruz.
25. THE DEPOT FM - 545 Salinas Ave., Watsonville.
26. MORGAN HILL FM - One block off Hwy. 101, Morgan Hill.
27. PIRATE'S COVE FM - Stan Holdt Rd., Moss Landing off Hwy. 1.
28. BIG RED BARN FM - Midway btwn. Salinas & Gilroy on Hwy. 101.
29. ROCK'S GULCH FM - Midway btwn. Salinas & Gilroy on Hwy. 101, (408) 722-3266, Sat. & Sun. 7am-5pm.



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